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PULP

DEC 1987
Vol. 1, No. 1

MANGA for GROWNUPS

PREMIERE ISSUE!

BANANA FISH

story & art by AKIMI YOSHIDA

BLACK & WHITE

story & art by TAIYI MATSUMOTO

DANCE TILL TOMORROW

story & art by NAOKI YAMAMOTO

STRAIN

story by BURONSON, art by RYOICHI IKEGAMI

HEARTBROKEN ANGELS

story & art by MASAHIKO KIKUNI



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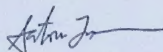
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**Satoru Fuji
Editor-in-Chief**



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Dec '97
Vol. 1, No. 1

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- How did you first learn about PULP?
- Store (name)? _____
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- Why? _____
- What is your favorite PULP column?
- Why? _____
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- Why? _____
- What is your least favorite PULP column?
- Why? _____
- Are you familiar with manga (Japanese comics)?
- If so, what is your favorite manga?
- And who is your favorite manga creator?
- Please rank your 3 favorite manga genres, with 1 being your most favorite.
- | | |
|------------------------|------------------|
| _____ action-adventure | _____ crime |
| _____ erotic | _____ historical |
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Of course you'll be eligible for our prize drawing whether you love PULP and read it dog-eared or hate it and use it to line your birdcage. Feel free to write to our letters column with additional comments, suggestions, deep thoughts, etc.!

Satoru Fuji

Satoru Fuji
Editor-in-Chief

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What's up next month in your hottest manga magazine

PULP Dec '97



MANGA for
GROWNUPS
Vol. 1, No. 1

PULP MANGA for GROWNUPS

Publisher / Seiji Horibuchi

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Managing Editor / Hyoe Narita

Editor / Annette Roman

Art Director / Ted Szele

Design Assistant / Izumi Evers

STRAIN

Story by Buronson, Art by Ryoichi Ikegami
English Adaptation by Yoji Oniki
Lettering & Touch-Up Art by Cato
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English, the artwork in this publication is in reverse from
the original Japanese version.

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Dec '97
Vol. 1, No. 1



file # : 001
Ryoichi Ikegami

DATE OF BIRTH : May 20, 1944
BIRTHPLACE : Pukui, Japan
BLOOD TYPE : B
PROFESSIONAL DEBUT : 1961

One would expect the world-famous artist of such realistic, gritty, and explicit titles as *CRYING FREEMAN* and *SANCTUARY* to be a tormented, streetwise ladies' man, but when Ikegami appeared as Viz Comics' honored guest at the 1995 San Diego Comic Con, he turned out to be a gentle, unassuming man whose greatest preoccupation was picking out just the right gift to bring home to his wife.

In a panel with Frank Miller and other American comic luminaries, Ikegami confessed that his "dark side" only comes out when he tries to write manga. He claims this is why he is in for greater demand as an artist than a writer. When asked about his sexually explicit artwork, Ikegami laughed and called it a "fan service." The Comic Con honored his lifetime achieve-

ments with a coveted Ink Pot Award.

Ikegami's artistic career began inauspiciously when he was hired as a sign painter in Osaka after graduating from junior high school. But in 1961, he published his first manga short story in the graphic novel *Makyo* ("Magic Mirror"). In 1966, his story *Sanso of Gull* appeared in the famed underground manga magazine *Garo* (which only recently ceased publication), where it attracted the attention of Tokyo artist Shigeru Mizuki (*Go Go Go no Kihara*, as well as other horror and children's monster comics), who offered him a job as an assistant artist.

In 1969, Ikegami drew the Japanese version of *Spiderman*, currently being translated into English by Marvel Comics. From 1974 to 1979, with writer Tetsu

Kariya, Ikegami worked on his first major series, *Otoko Gumi* ("Gallant Gang"), which was produced as a live-action movie in 1976.

Ikegami's most popular titles include *Crying Freeman* (with Kazuo Koike), *Mai the Psychic Girl* (Kazuo Koike), *Samurai Crusader* (Hiro Ogi), and *Sanctuary* (Sho Fumimura)—all of which have been translated into English and several other languages—as well as *Aiwoo Boy* (Kazuo Koike), *Otoko Otoko* (Tetsu Kariya) and *Offered* (Kazuo Koike).

Currently, Ikegami is working on *Strain* (with Buronson a.k.a. Sho Fumimura of *Sanctuary*), which has been serialized biweekly in *Big Comic Superior* since 1996, and begins in English in the very issue of this magazine!

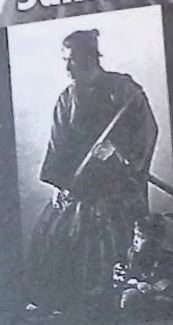
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STRAIN

CHAPTER ONE MAYO, THE HORSE

Story by **BURONSON** Art by **RYOICHI IKEGAMI**

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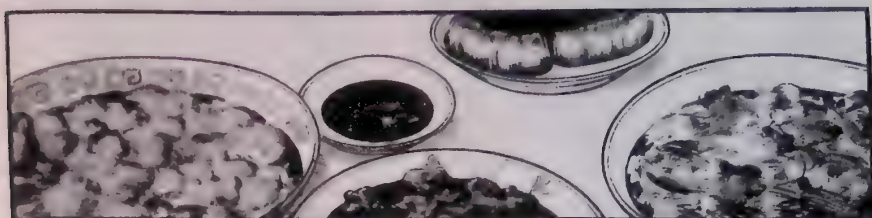
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Malaysia To Become
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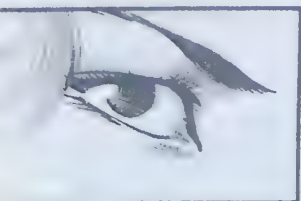
**經濟成長 一帆風順！
21世紀初期**

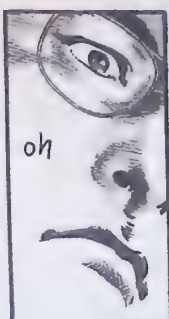
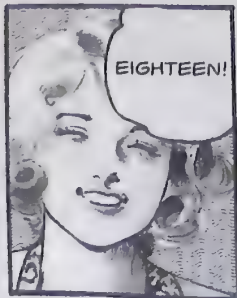
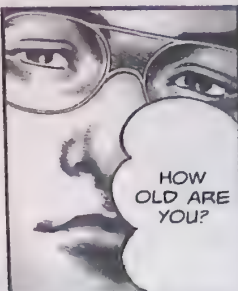
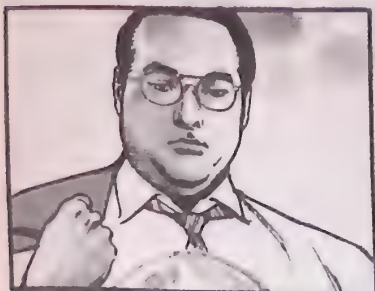
馬來西亞的目標是成為先進國家的一員！

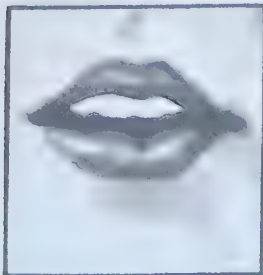
或是基於經濟成長
迅速而形成的，故
而給予區域發展更
多，則配合其上網
特別有熱誠與熱情
！。雖然可讓廣大
國人所聞。

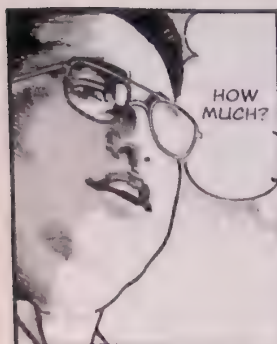
題，你該知天運和
而令到大難與大，我
是地大難與大，我
在大難上與大難，可
以正確的方式進行運
動，可以令大難的出
現。

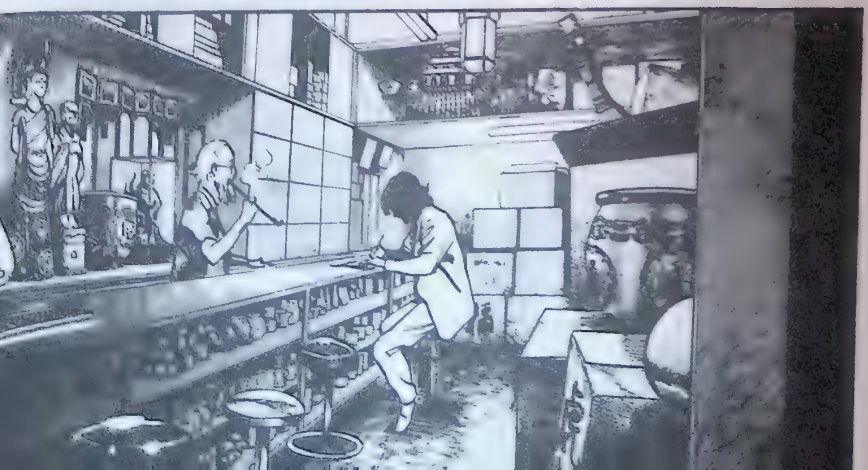
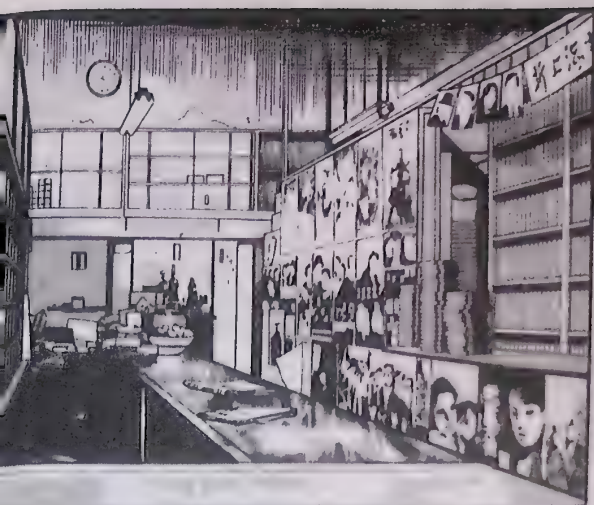


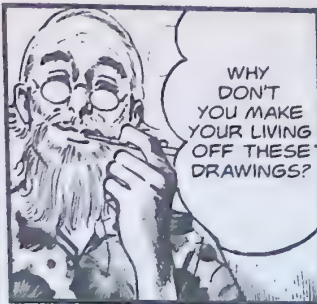
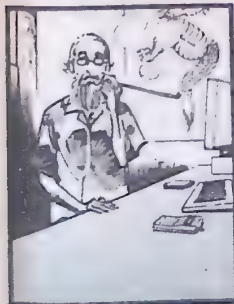
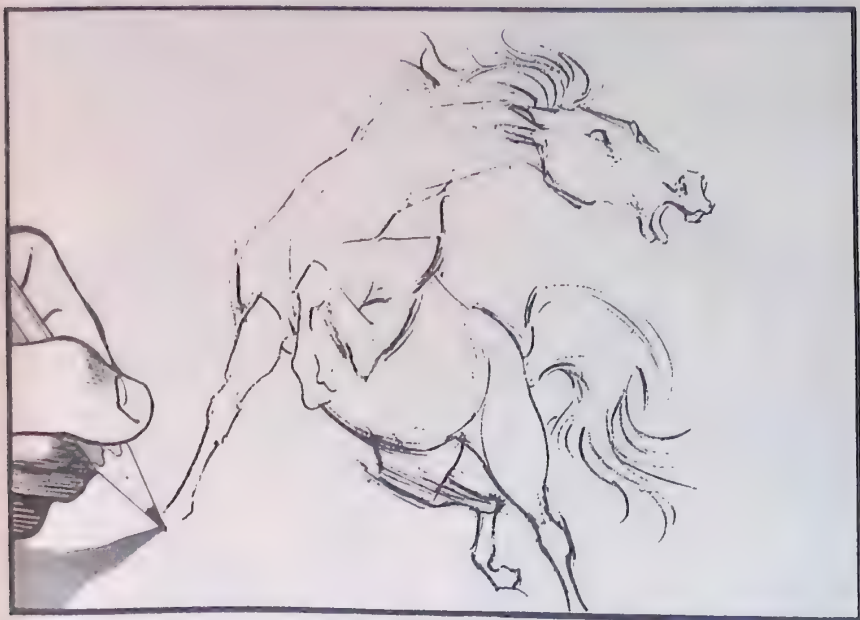


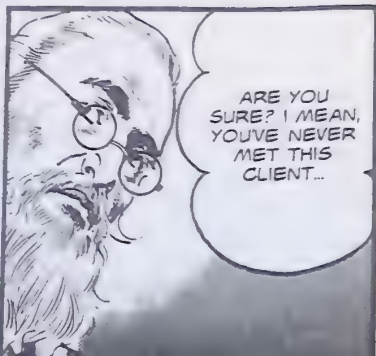
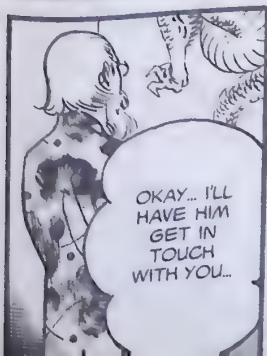
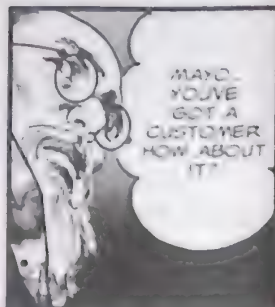
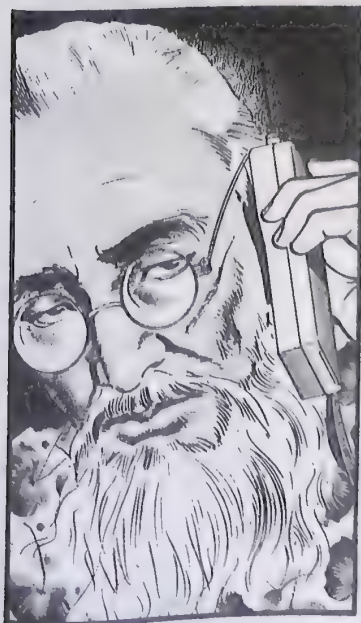
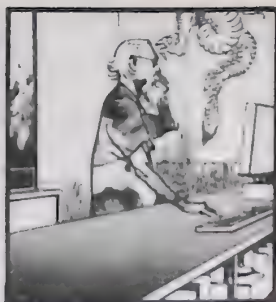


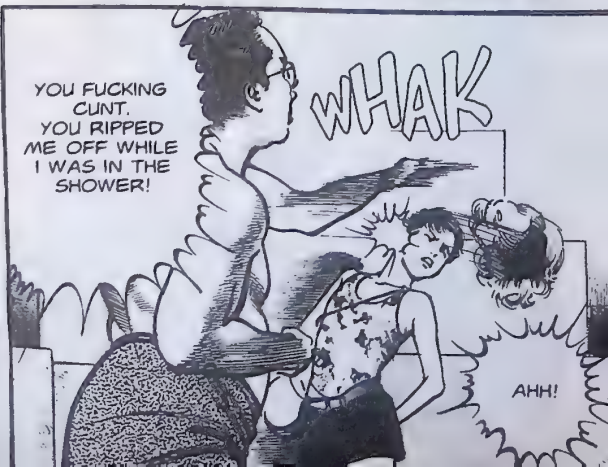
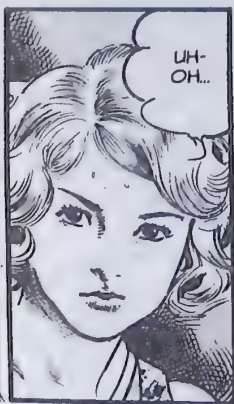
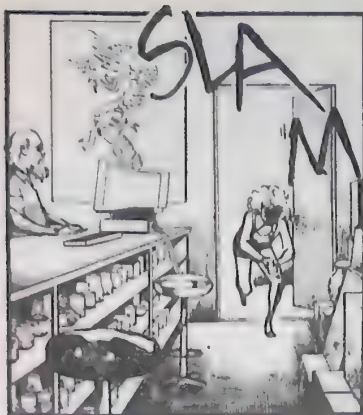


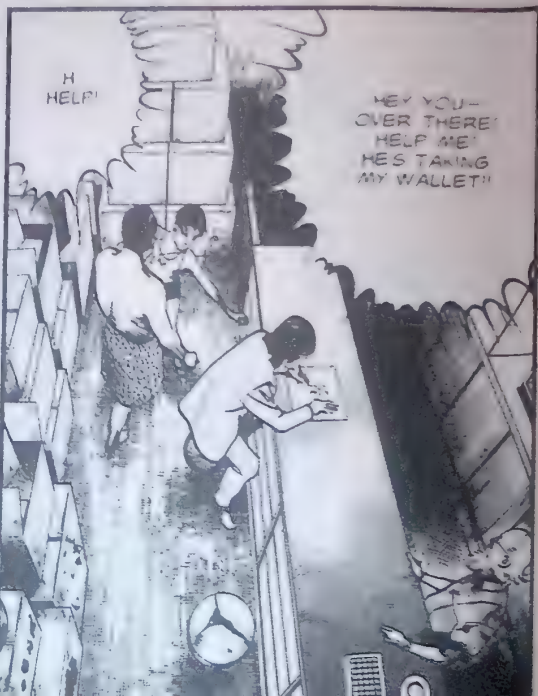
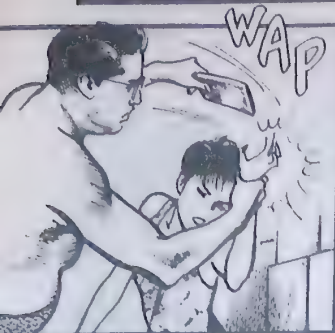


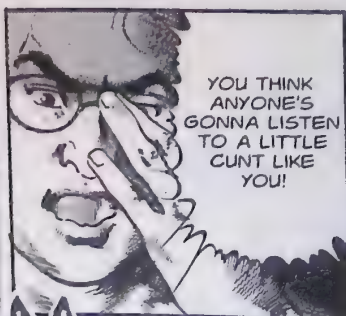
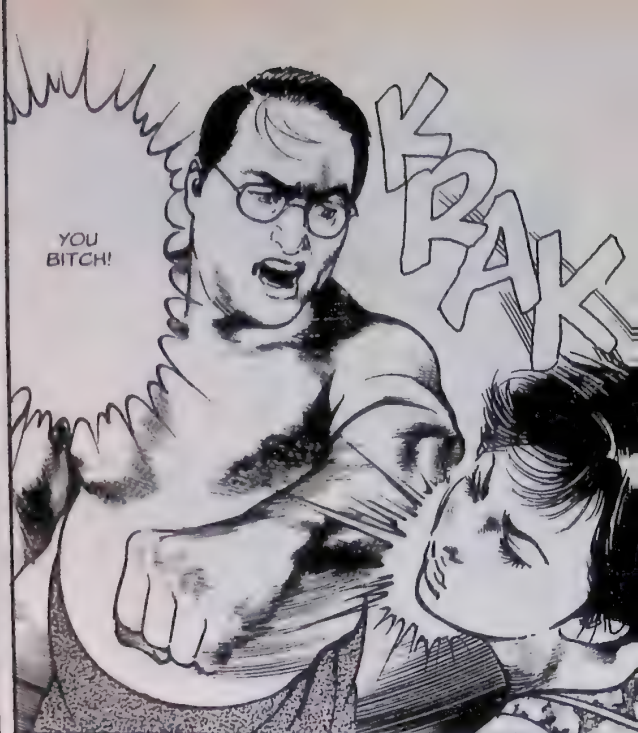
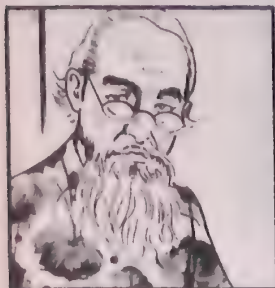


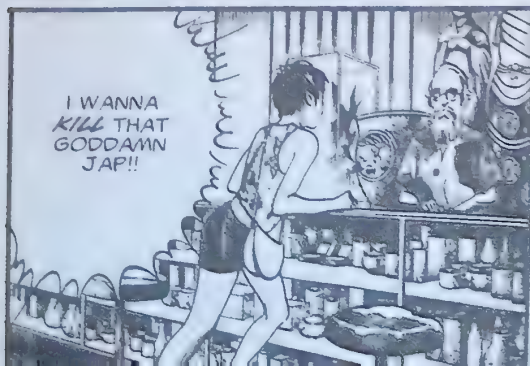
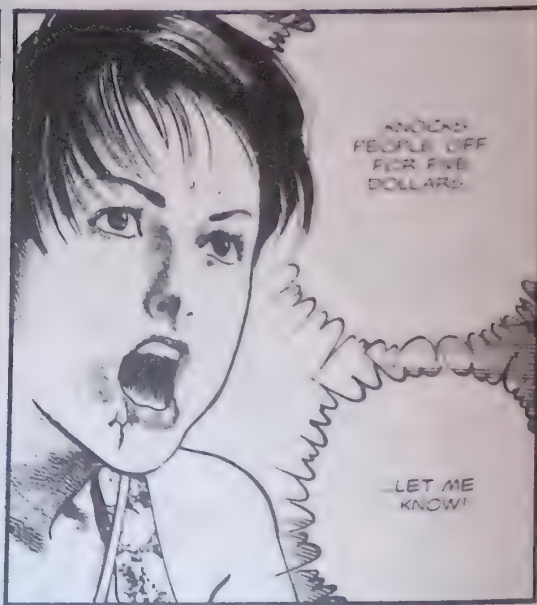
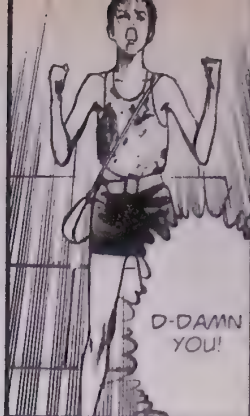


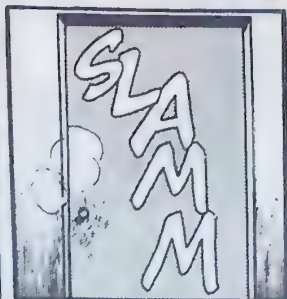
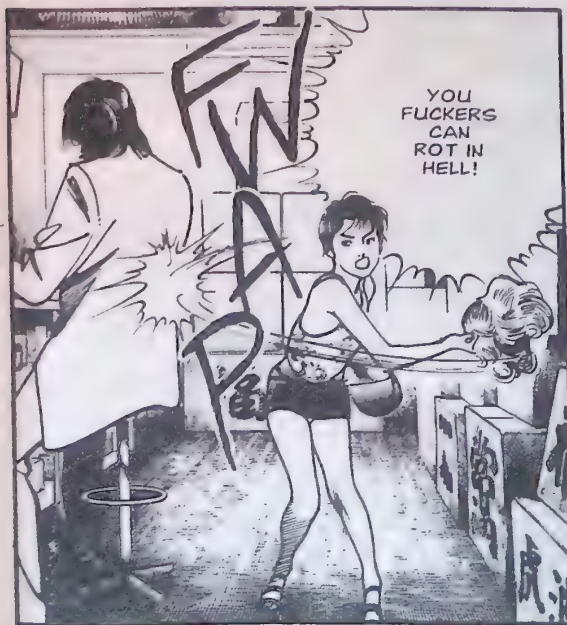


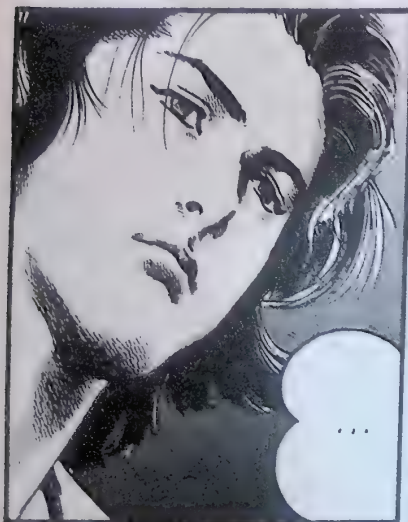
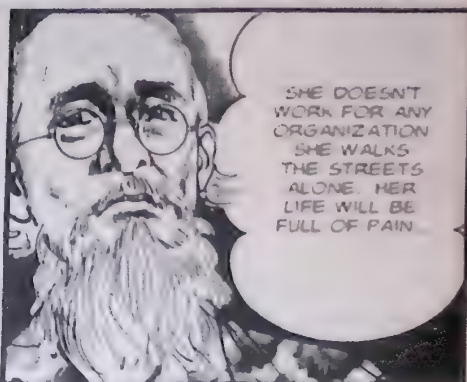
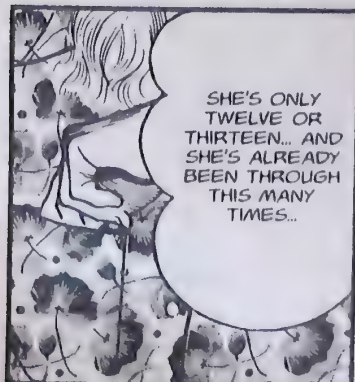
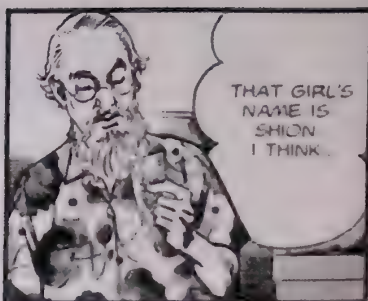
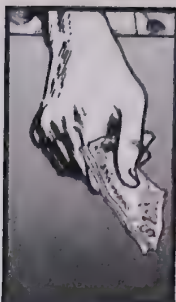
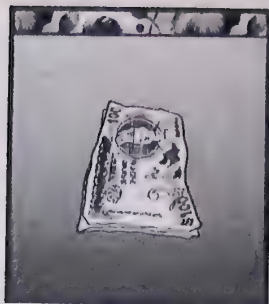


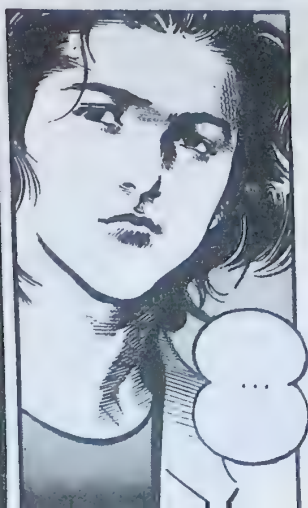
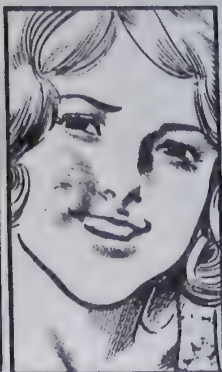


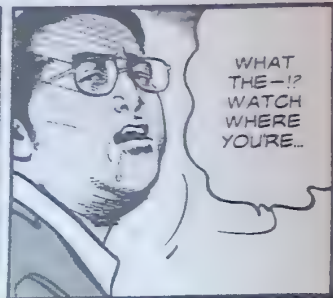
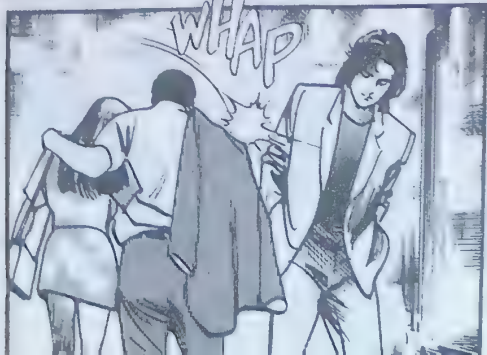
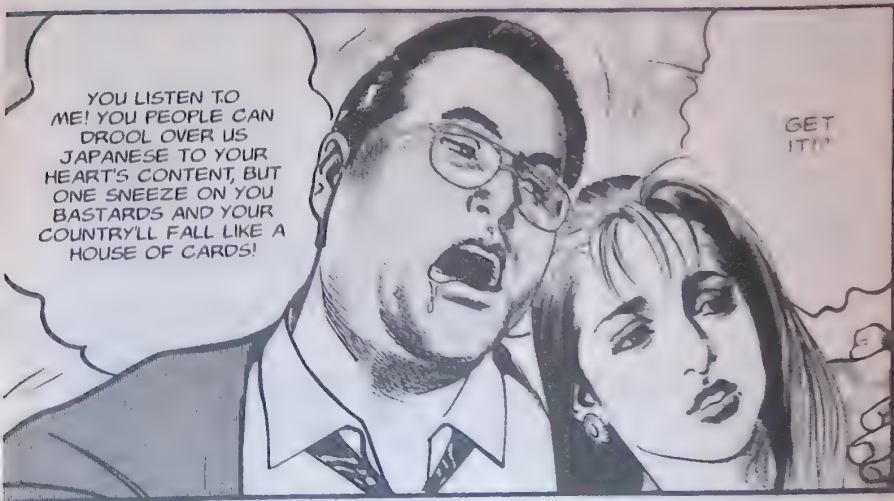
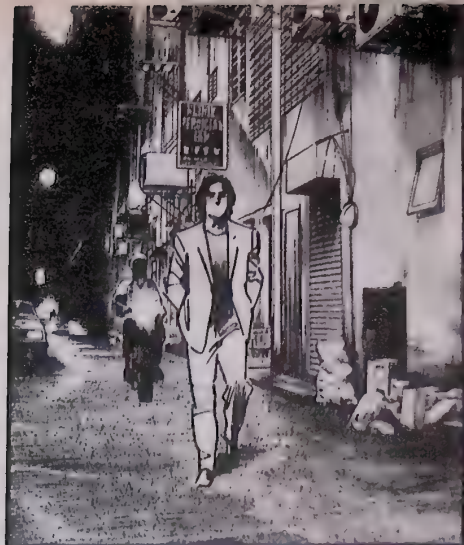


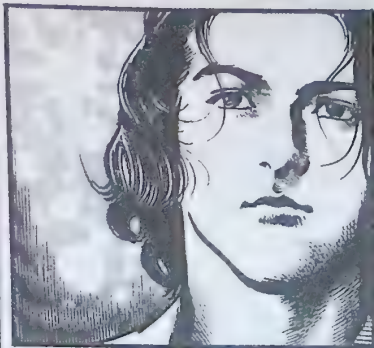
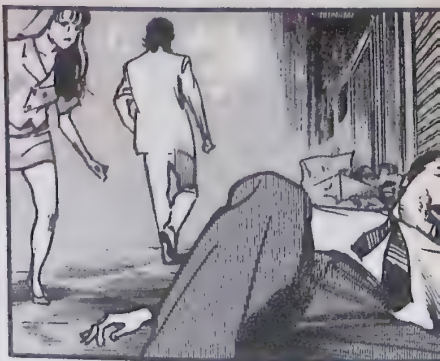


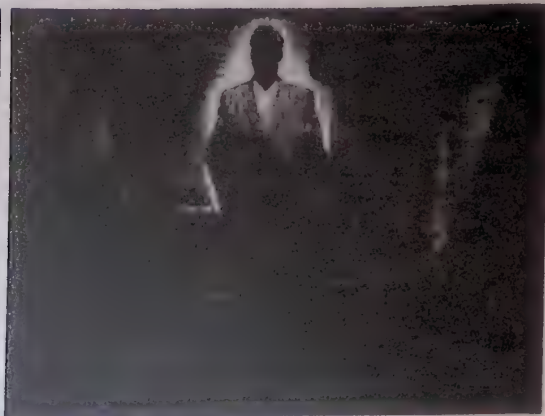
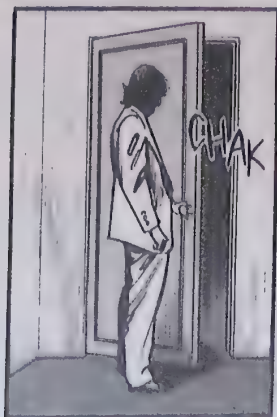




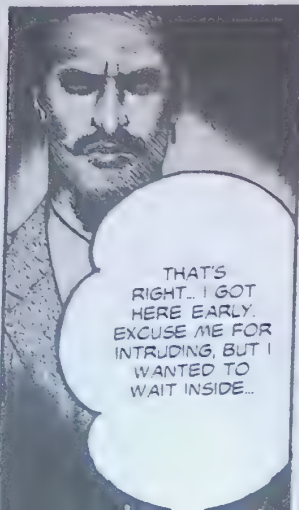




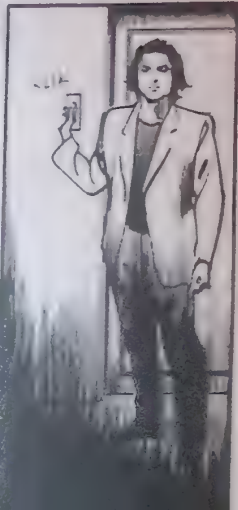




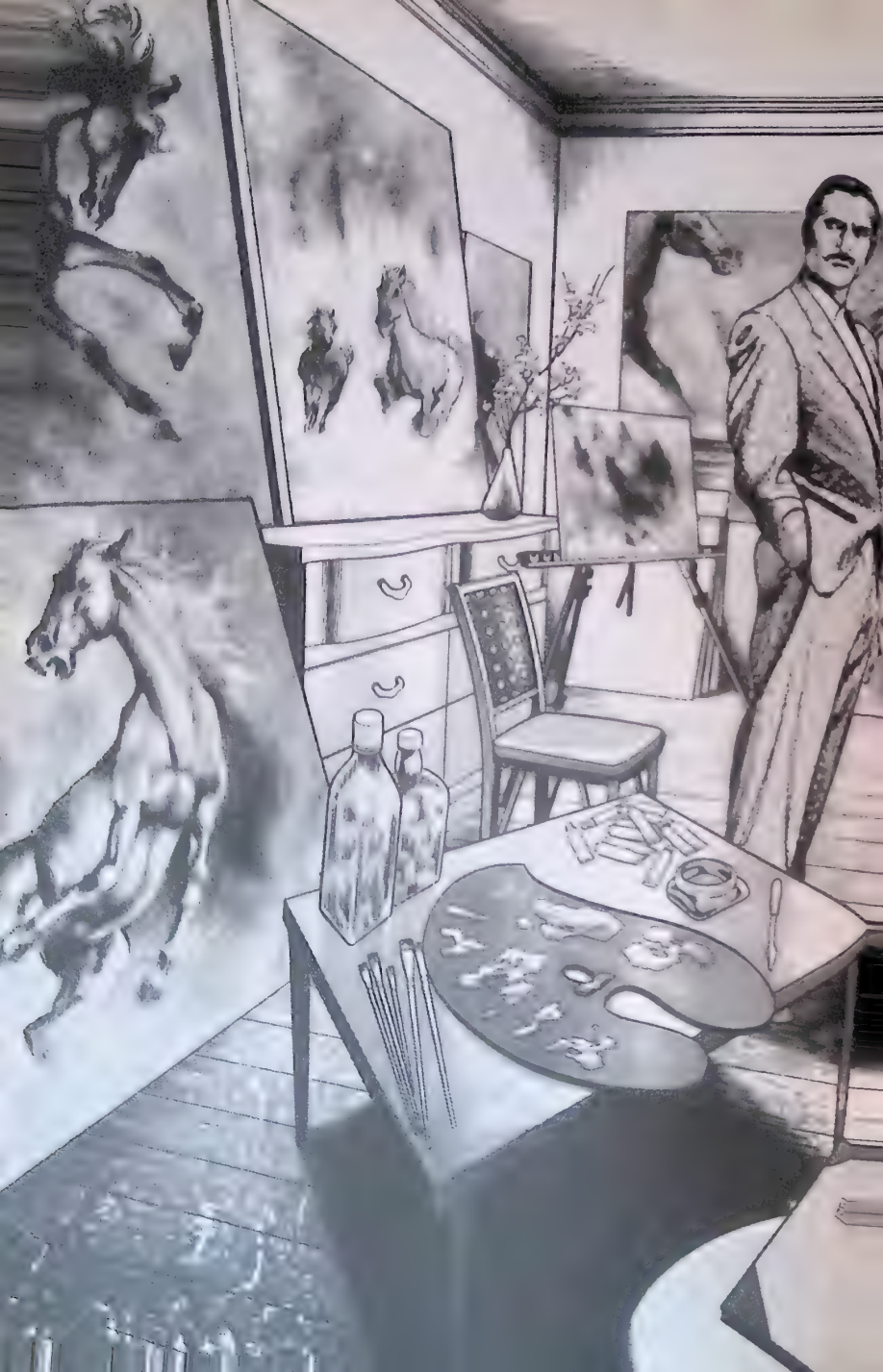
YOU'RE
MY
CLIENT...

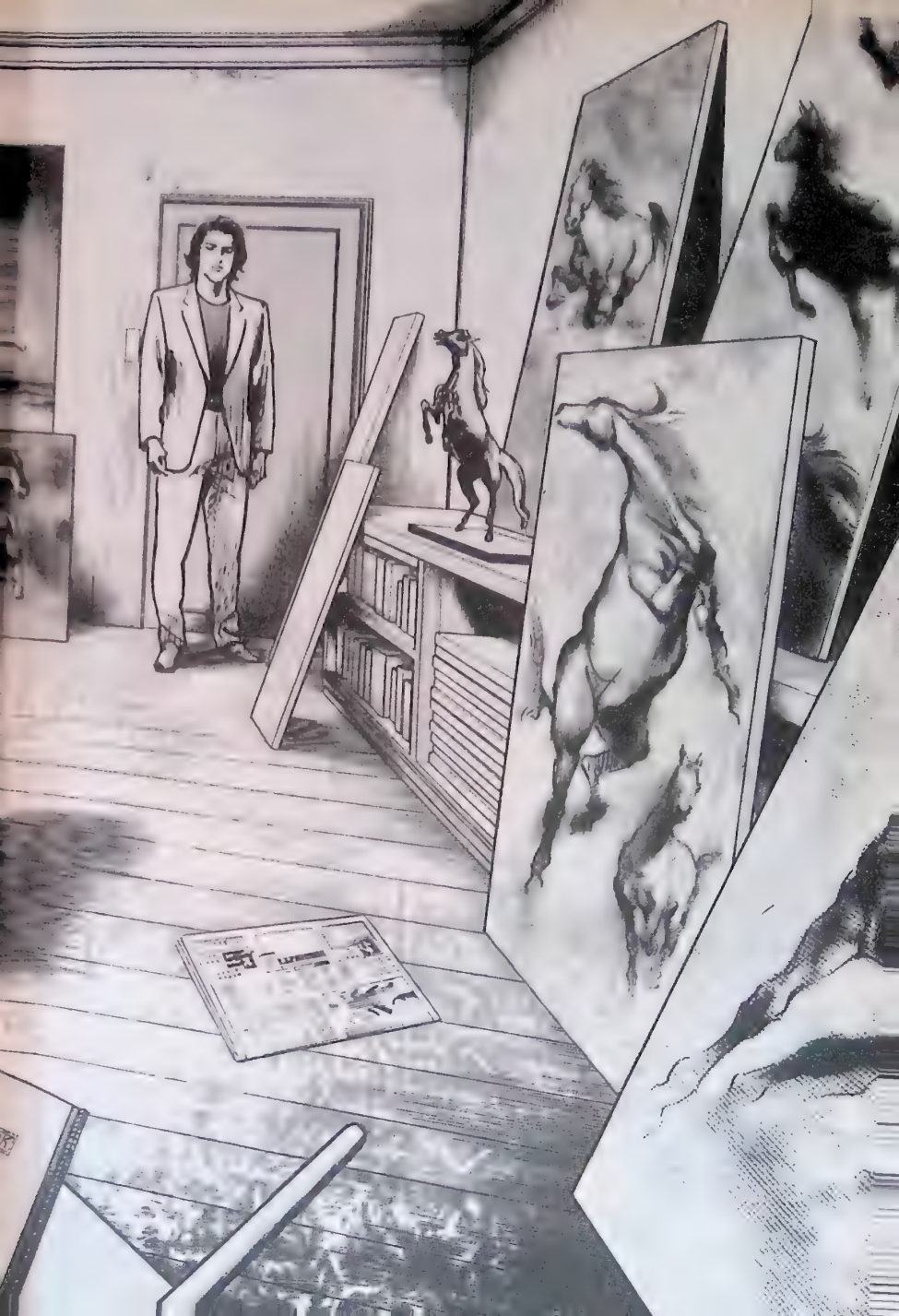


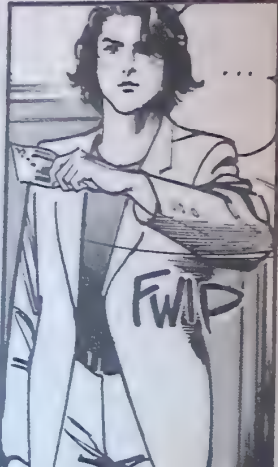
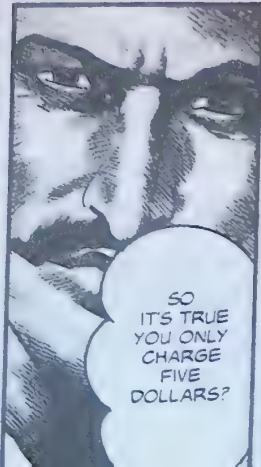
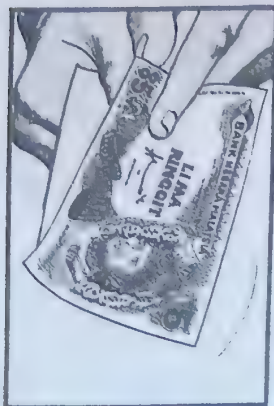
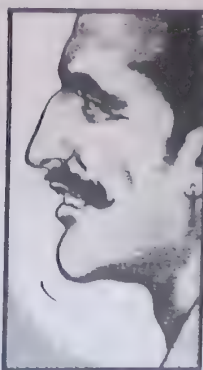
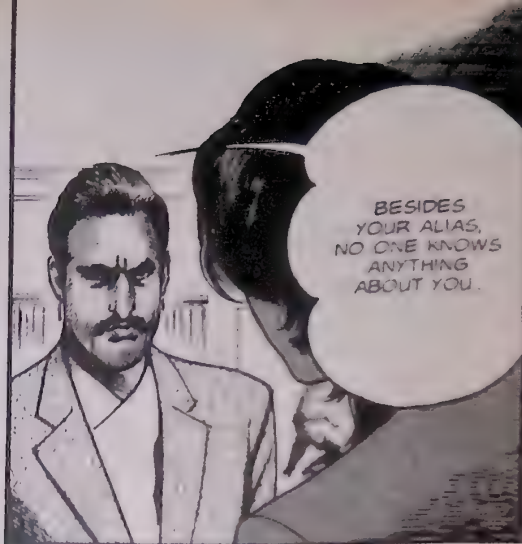
THAT'S
RIGHT.. I GOT
HERE EARLY.
EXCUSE ME FOR
INTRUDING, BUT I
WANTED TO
WAIT INSIDE...

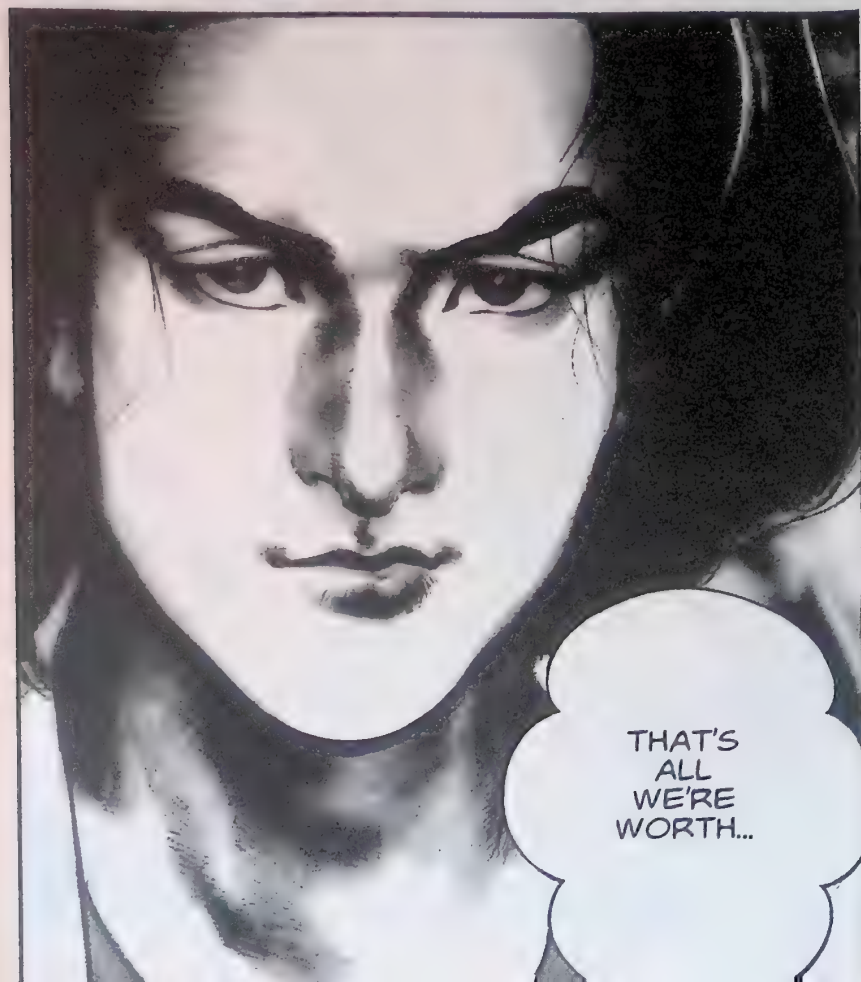
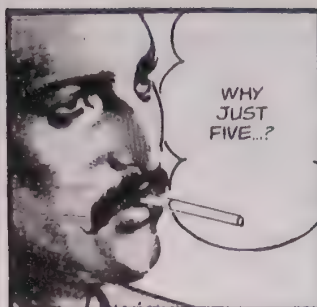
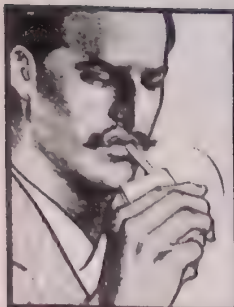


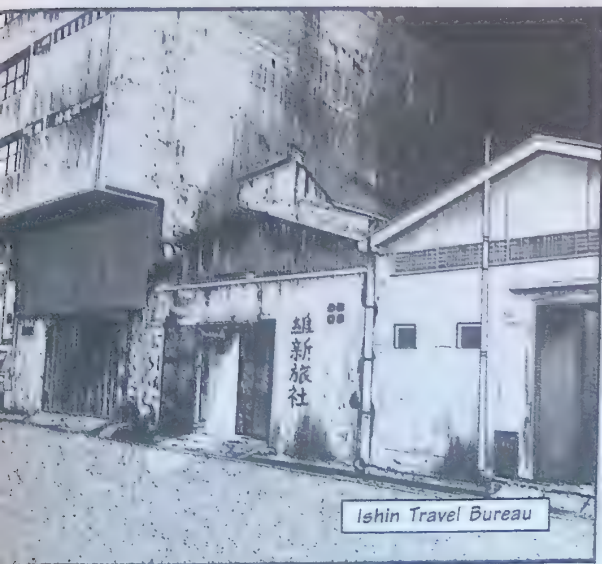
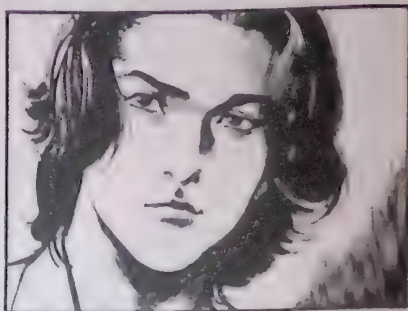
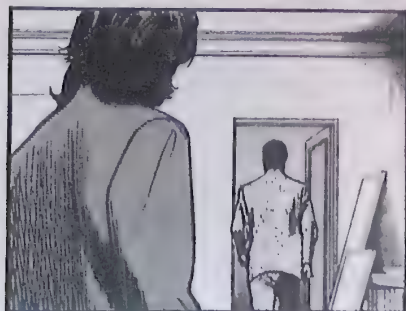
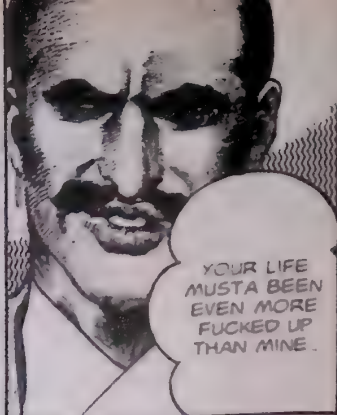
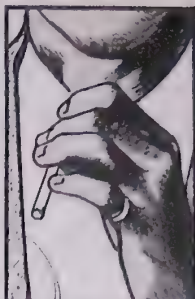
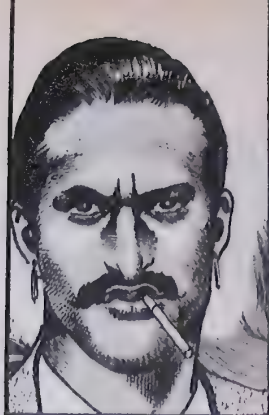




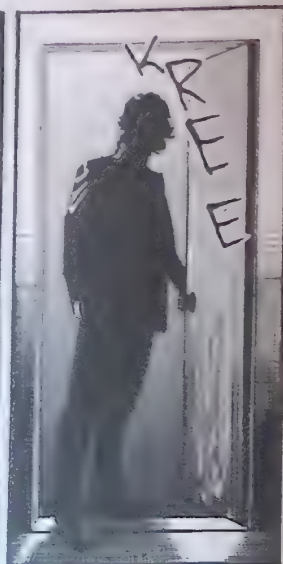


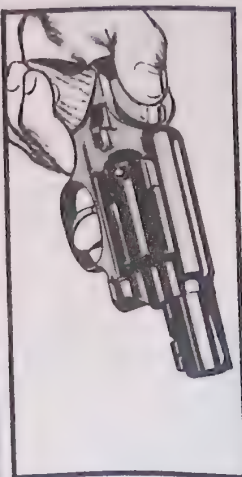
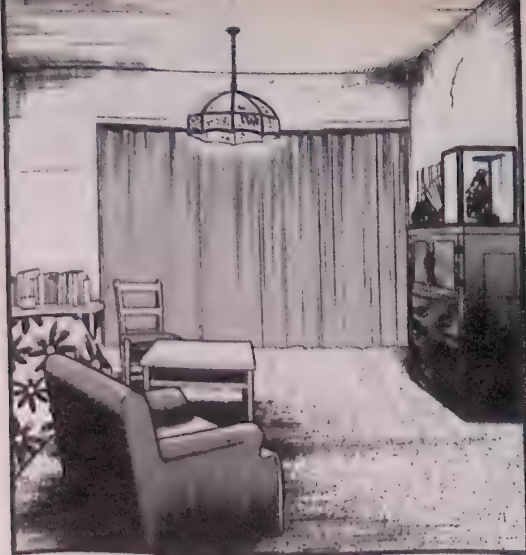


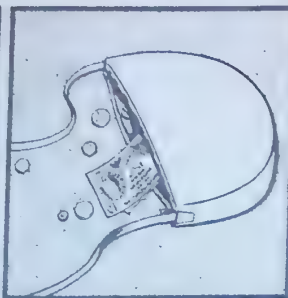
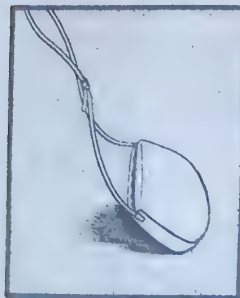
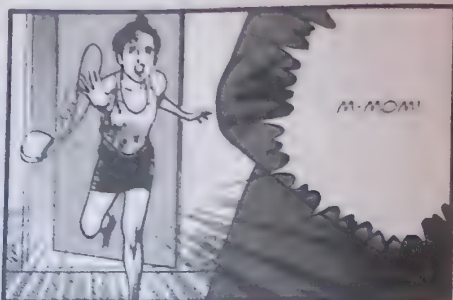
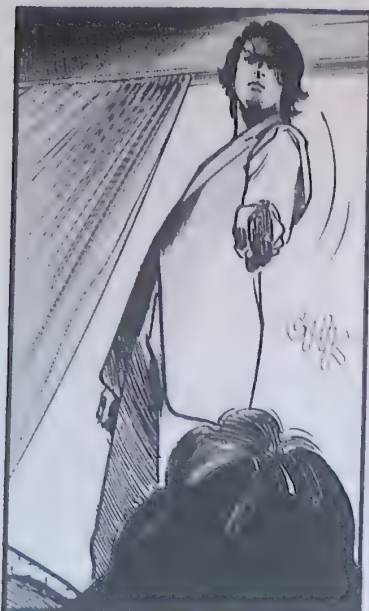
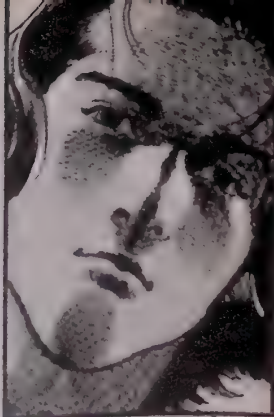


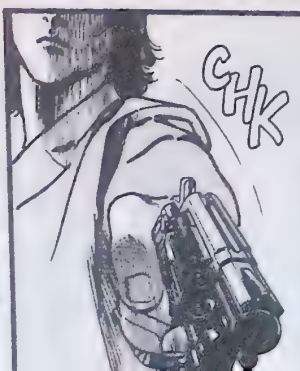
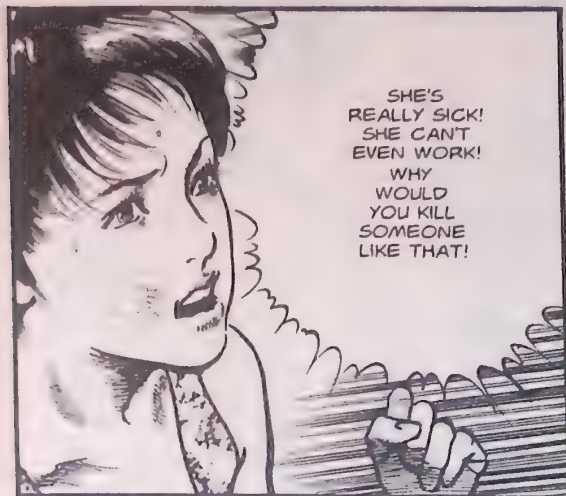
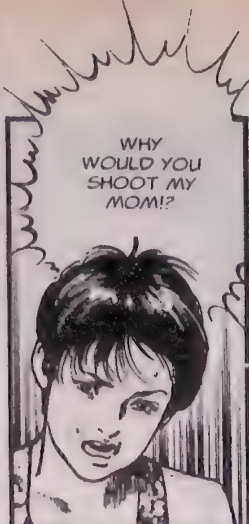
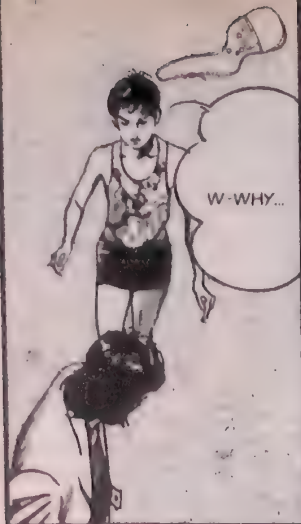


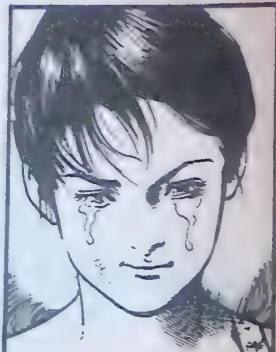
Ishin Travel Bureau

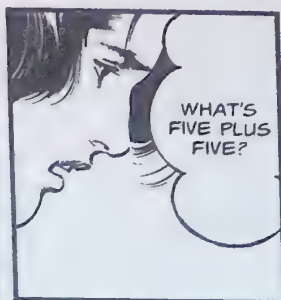
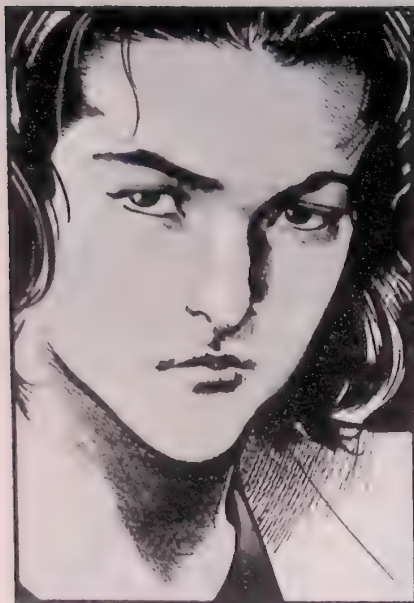


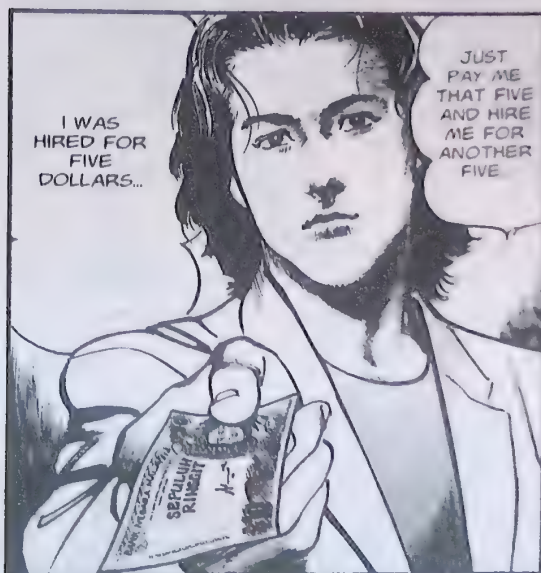
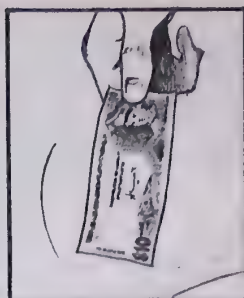


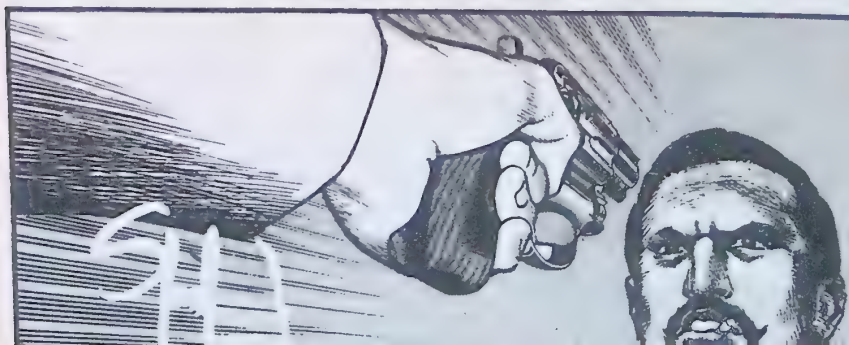
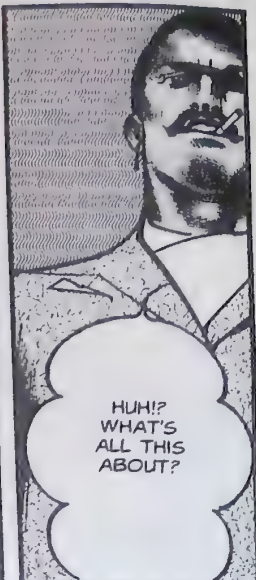


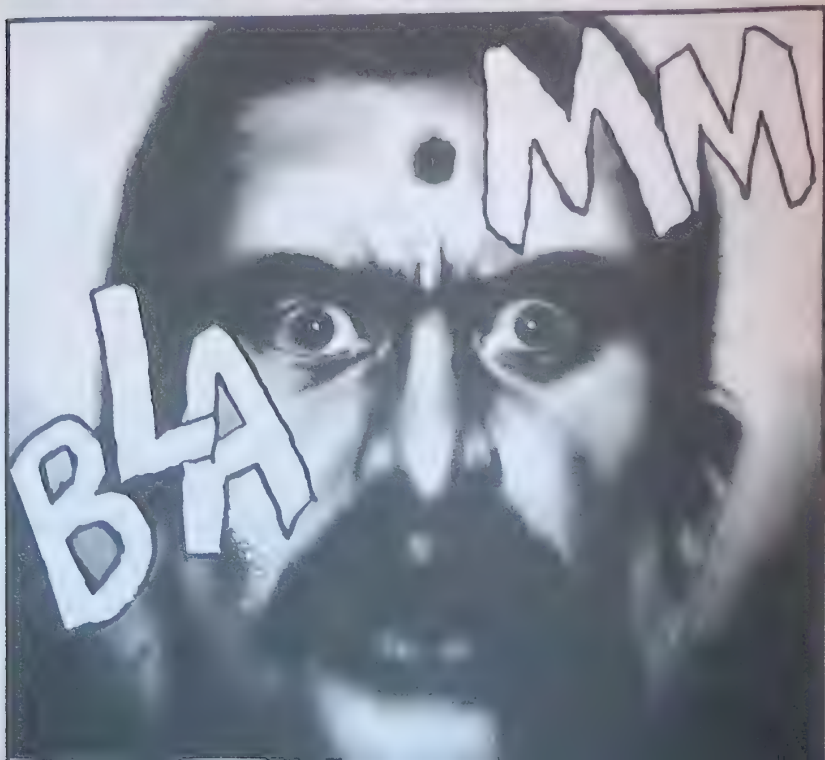
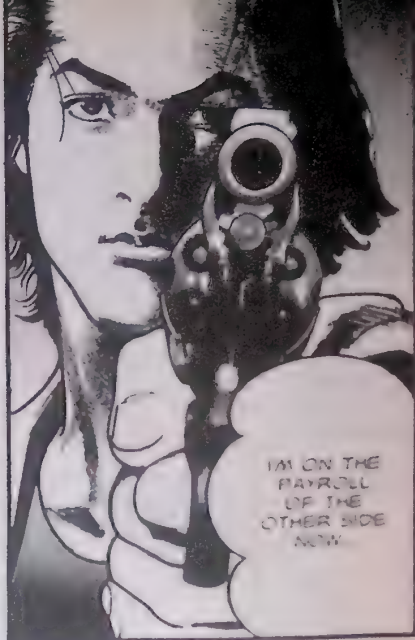


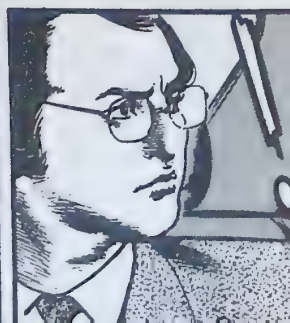
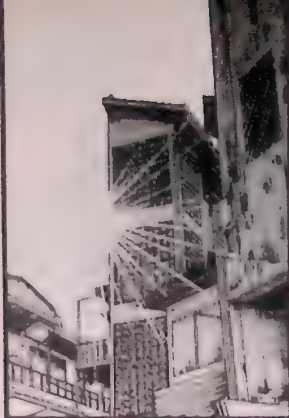


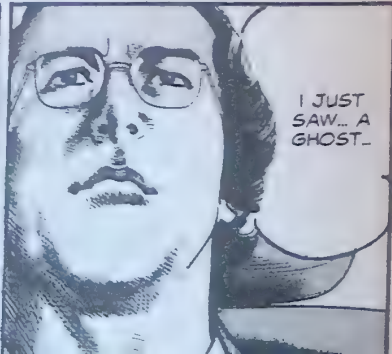
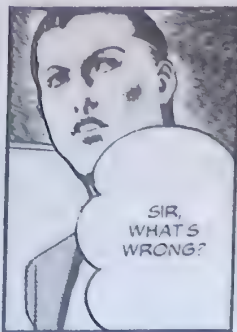
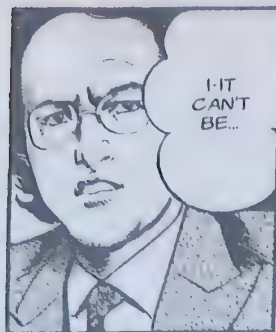


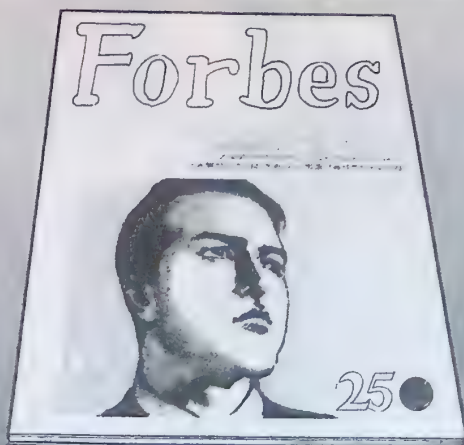
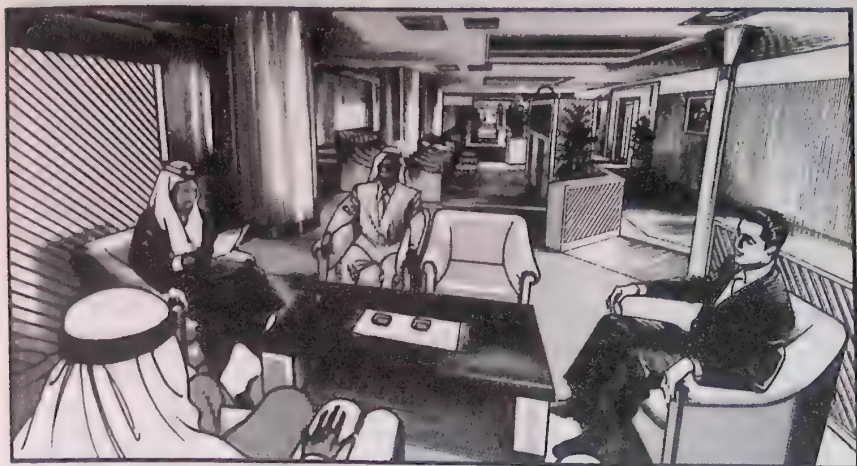






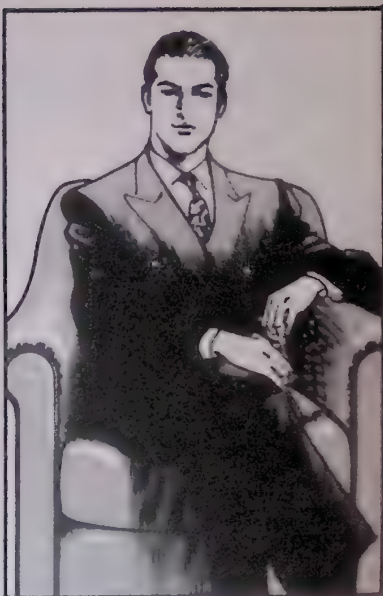






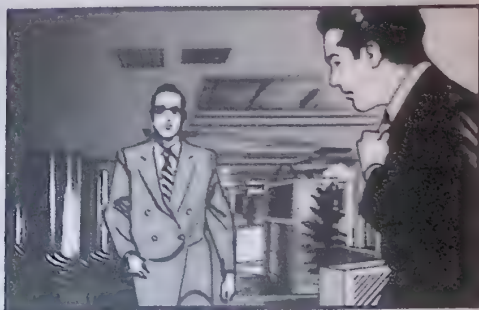
SO, MR.
SHUNICHIRO
KUSAKA, IS IT
TRUE WHAT
THIS FORBES
SPECIAL ISSUE
CLAIMS...

...WITH
REGARD TO
YOUR AMBITIONS
AS THE YOUNG
LEADER OF
JAPAN'S
CORPORATE
GIANT
KUSAKA?



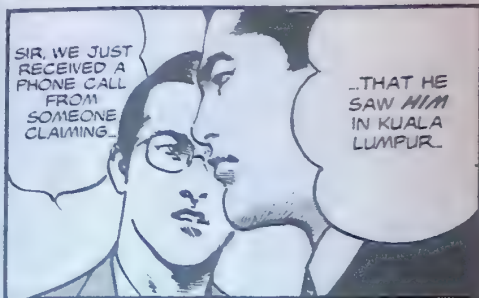
LET'S NOT
BOTHR
OURSELVES WITH
SUCH TRIFLES.
WE SHOULD BE
OBSERVING THE
PERFORMANCE
OF YOUR
MAJESTY'S
HORSE...

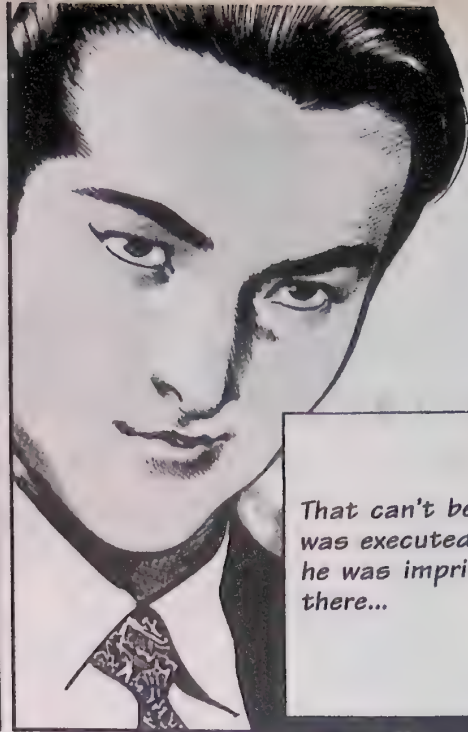
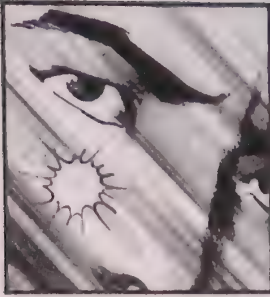
...SENT ALL
THE WAY
FROM YOUR
COUNTRY.



SIR, WE JUST
RECEIVED A
PHONE CALL
FROM
SOMEONE
CLAIMING...

...THAT HE
SAW *HIM*
IN KUALA
LUMPUR.

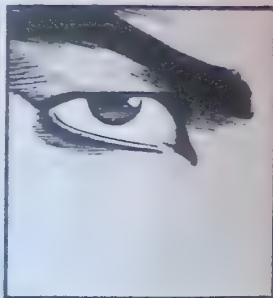
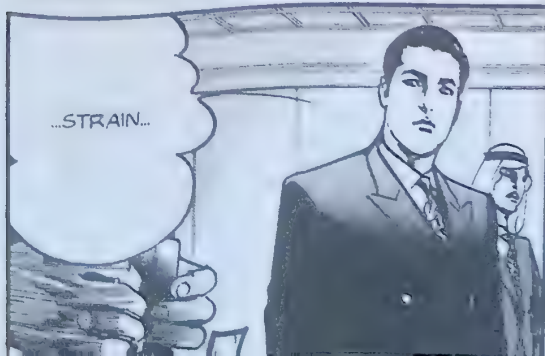
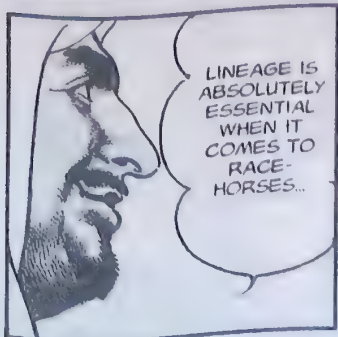


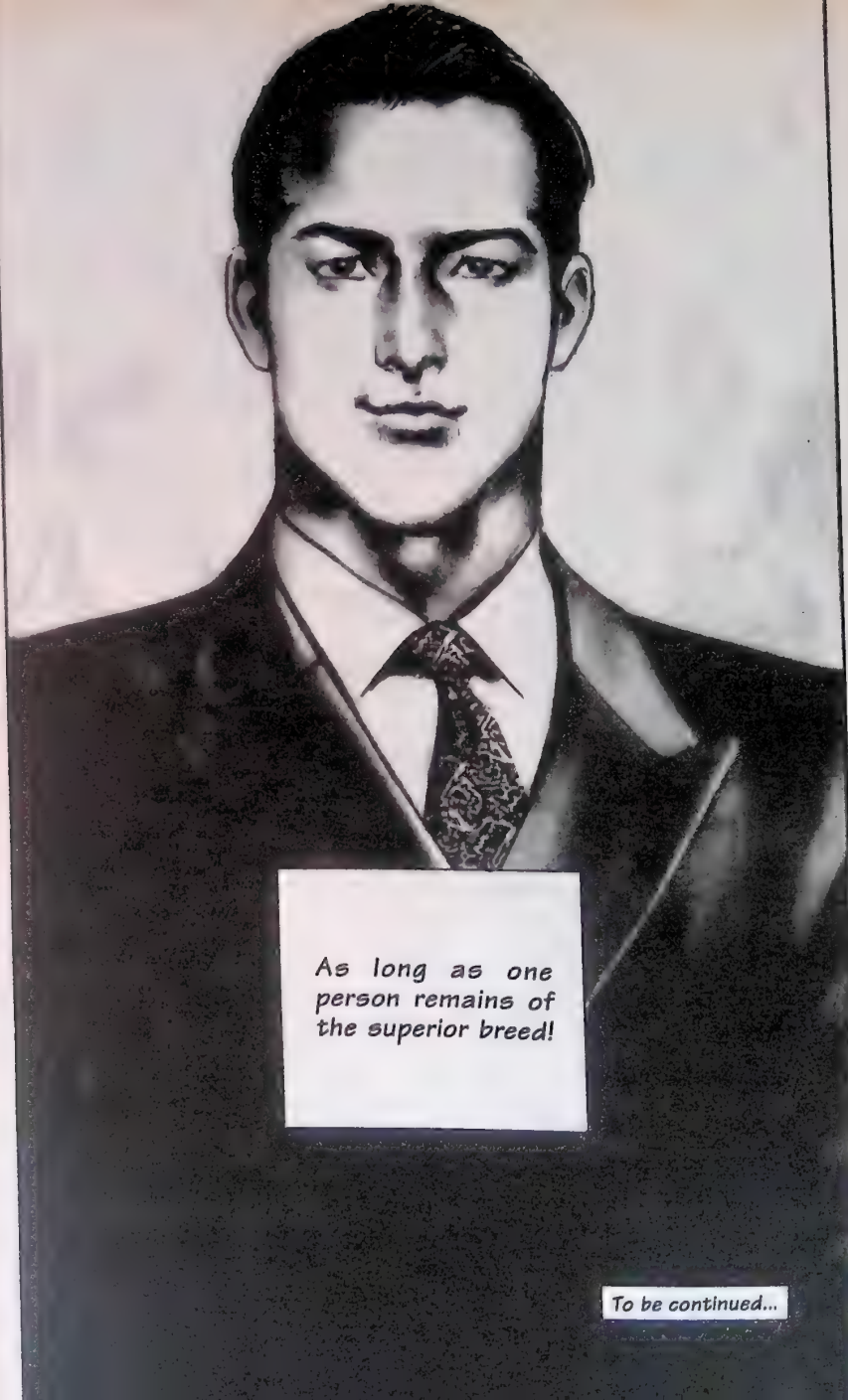


*That can't be... He
was executed while
he was imprisoned
there...*

KLOP KLOP KLOP KLOP



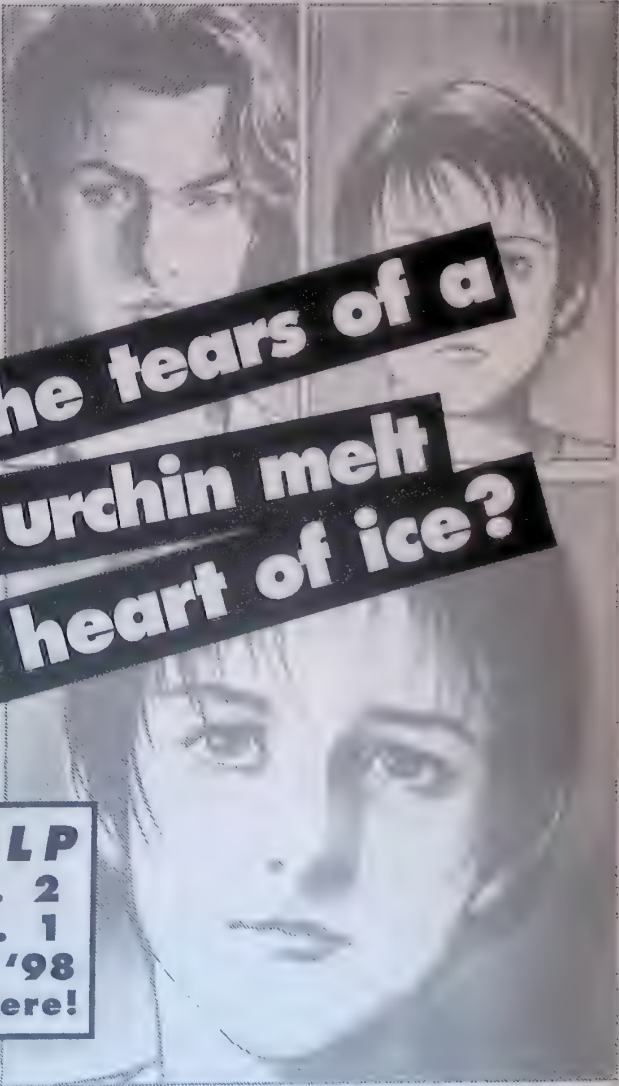




*As long as one
person remains of
the superior breed!*

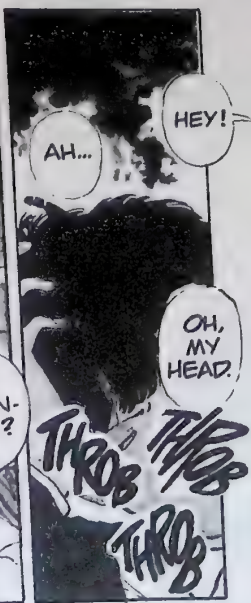
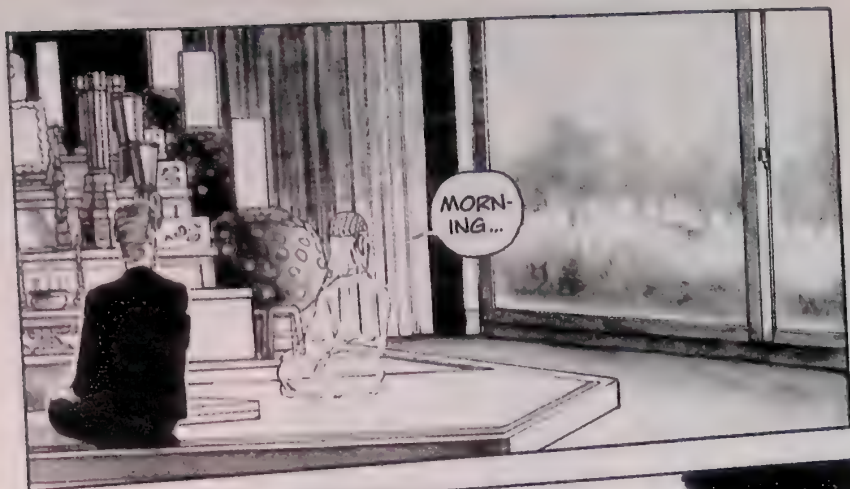
To be continued...

Next Month in **strain** ...



**Can the tears of a
street urchin melt
a heart of ice?**

PULP
Vol. 2
No. 1
JAN '98
Be here!

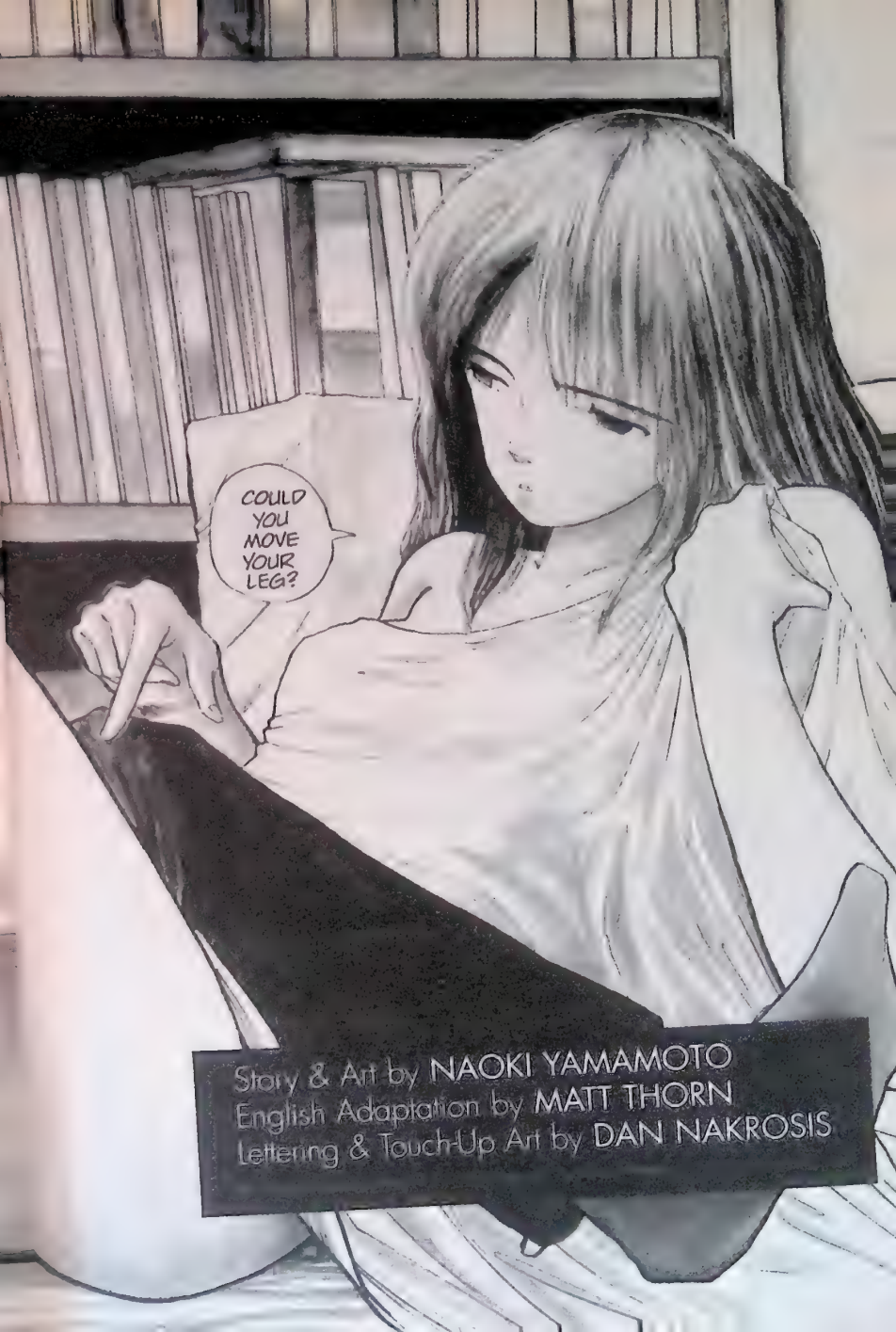


DANCE ^{TILL} TOMORROW

ACT ONE

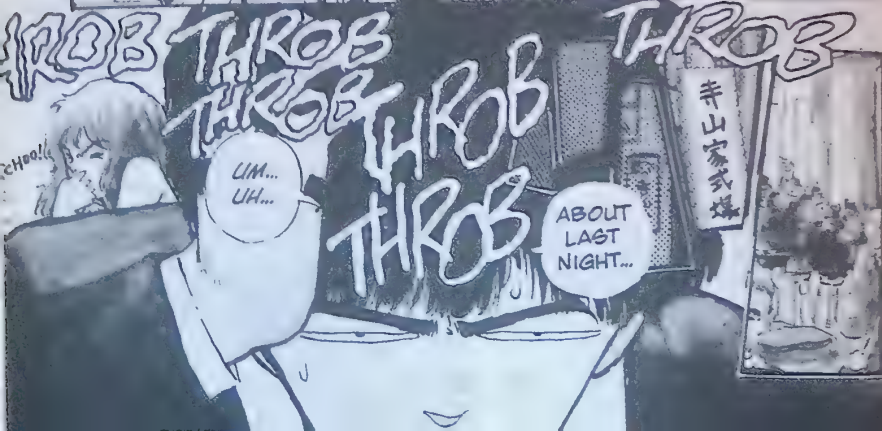
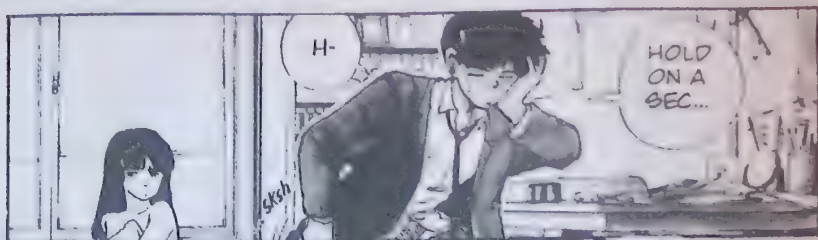
A WORD FROM OUR SPONSOR

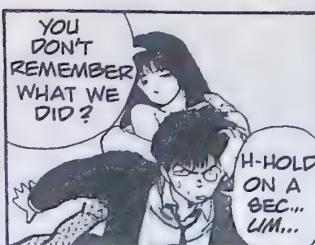
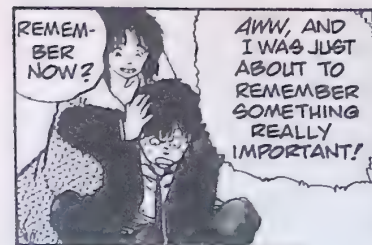
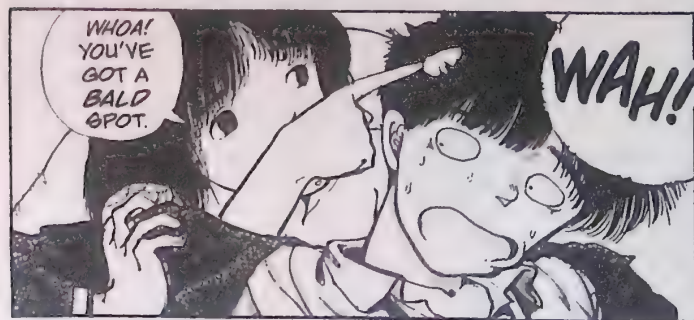
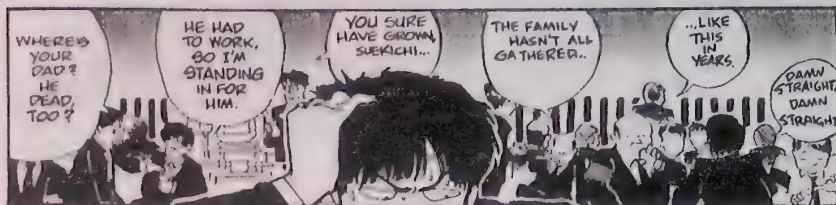


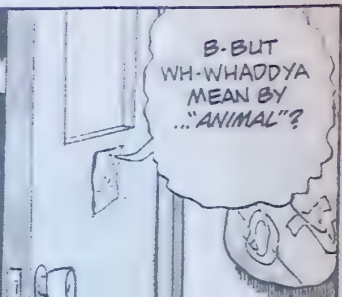
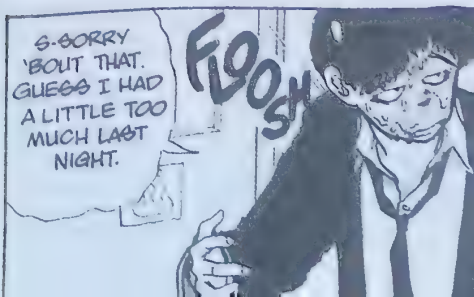
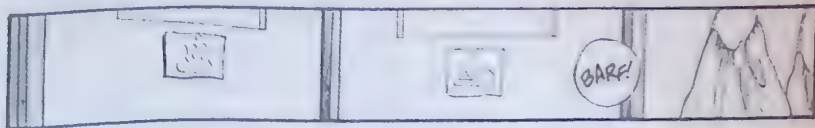
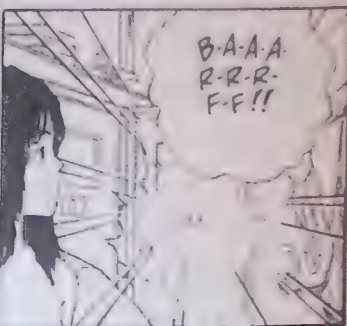


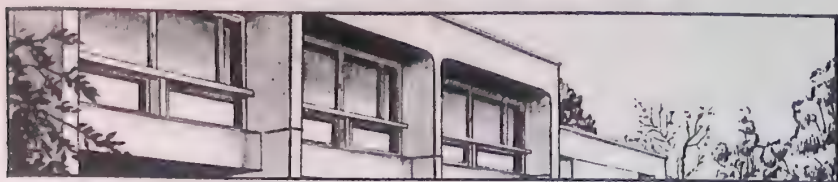
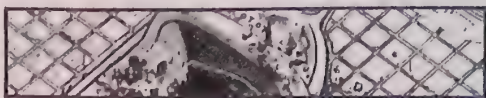
COULD
YOU
MOVE
YOUR
LEG?

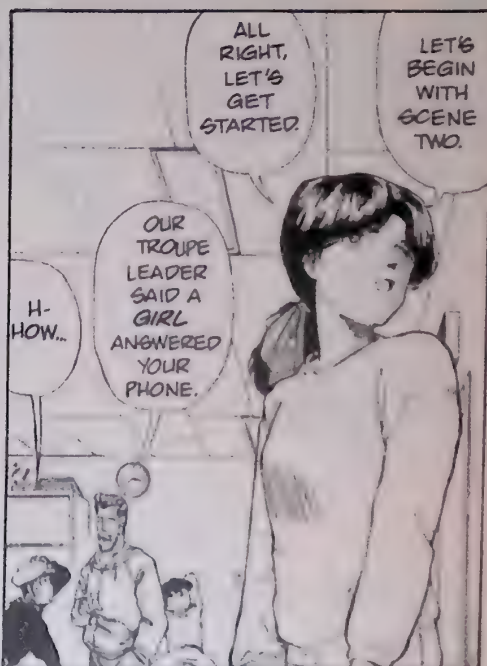
Story & Art by **NAOKI YAMAMOTO**
English Adaptation by **MATT THORN**
Lettering & Touch-Up Art by **DAN NAKROSIS**

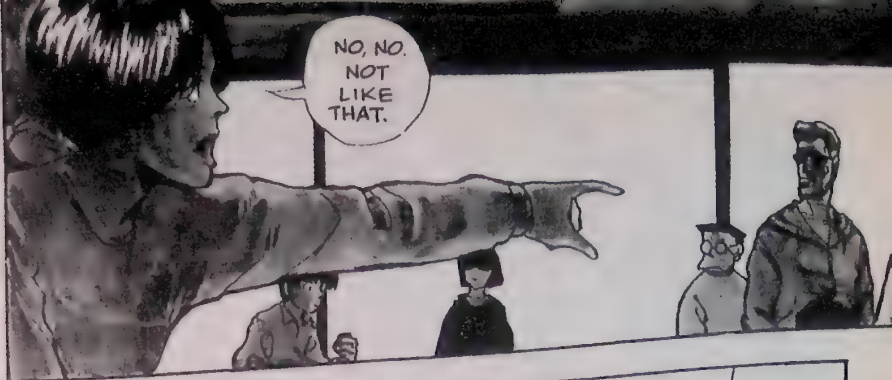




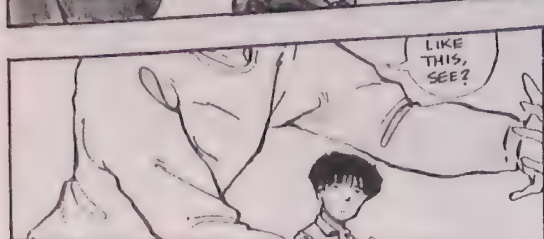




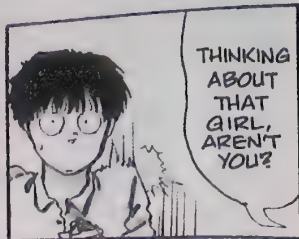




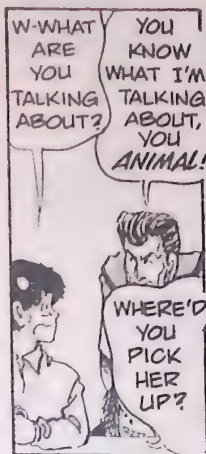
NO, NO.
NOT
LIKE
THAT.



LIKE
THIS,
SEE?



THINKING
ABOUT
THAT
GIRL,
AREN'T
YOU?



W-WHAT
ARE
YOU
TALKING
ABOUT?

YOU
KNOW
WHAT I'M
TALKING
ABOUT,
YOU
ANIMAL!

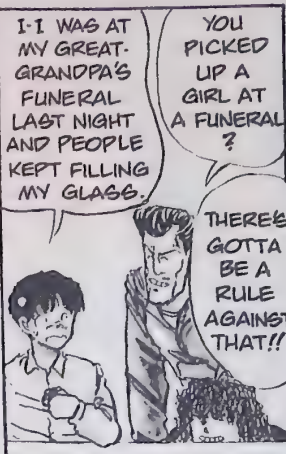
WHERE'D
YOU
PICK
HER
UP?



NONE
OF
YOUR
BUSI-
NESS!

DON'T
GIVE
ME
THAT !!

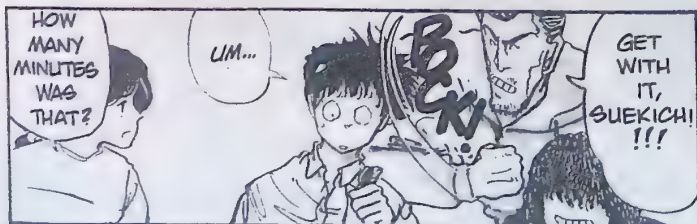
Pock!



I-I WAS AT
MY GREAT-
GRANDPA'S
FUNERAL
LAST NIGHT
AND PEOPLE
KEPT FILLING
MY GLASS.

YOU
PICKED
UP A
GIRL AT
A FUNERAL
?

THERE'S
GOTTA
BE A
RULE
AGAINST
THAT!!



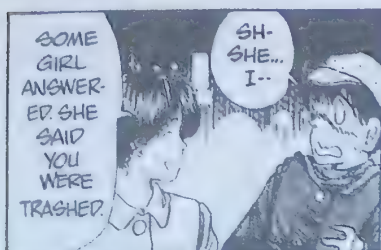
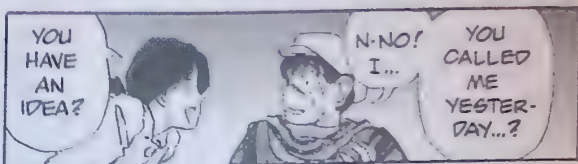
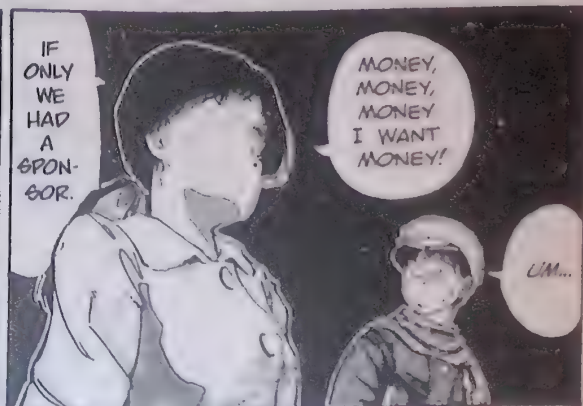
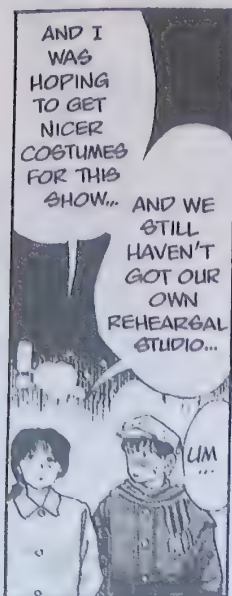
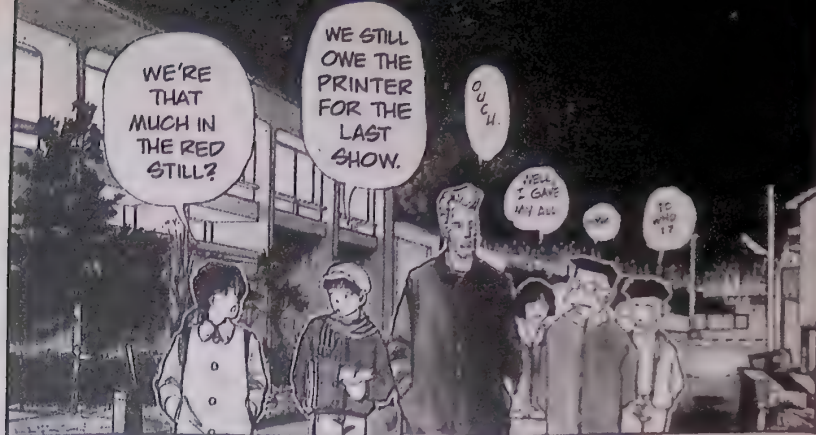
HOW
MANY
MINUTES
WAS
THAT?

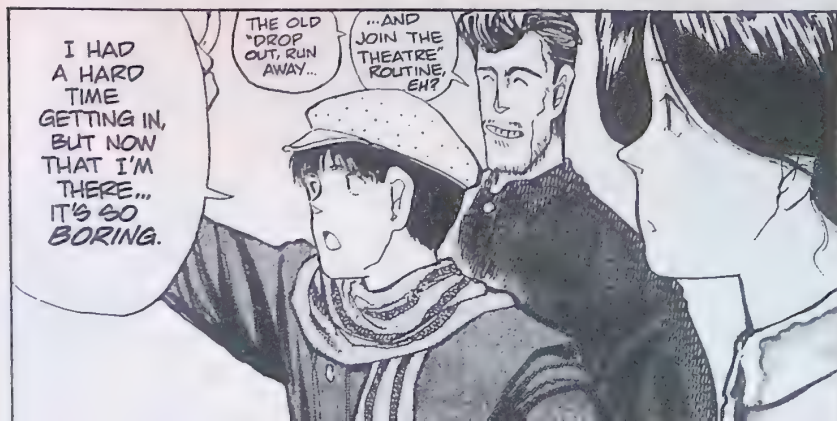
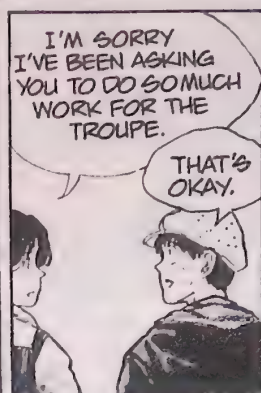
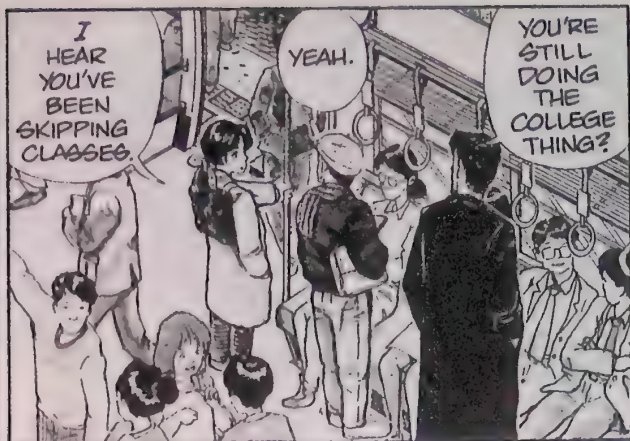
UM...

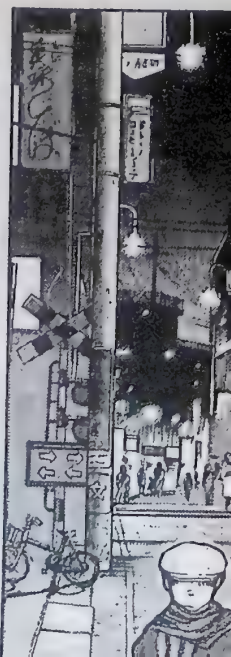
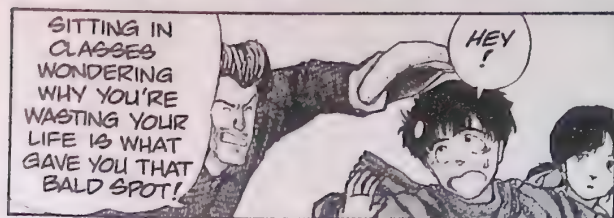
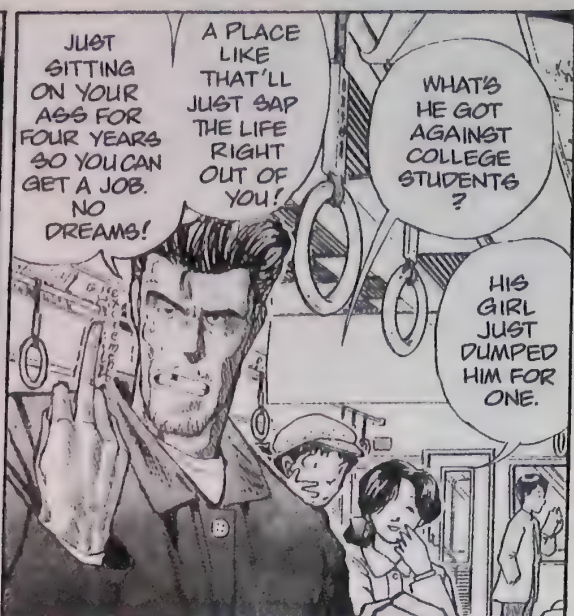
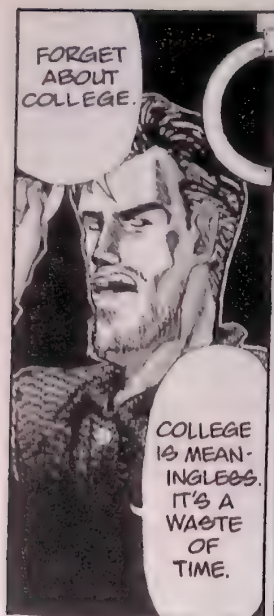
BUCK!

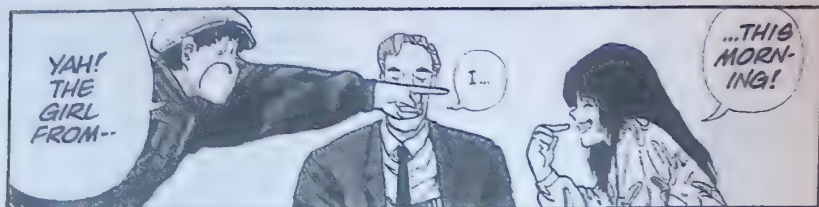
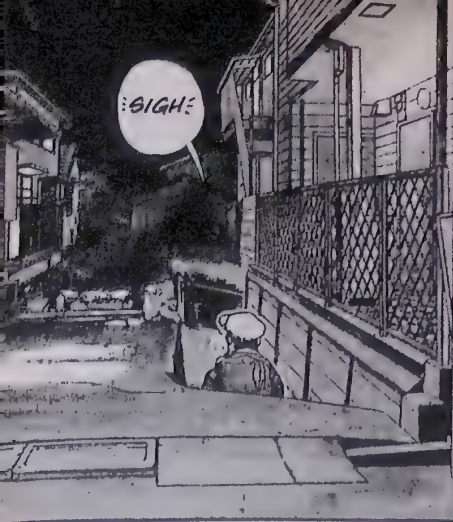
GET
WITH
IT,
SUEKICH!
!!!

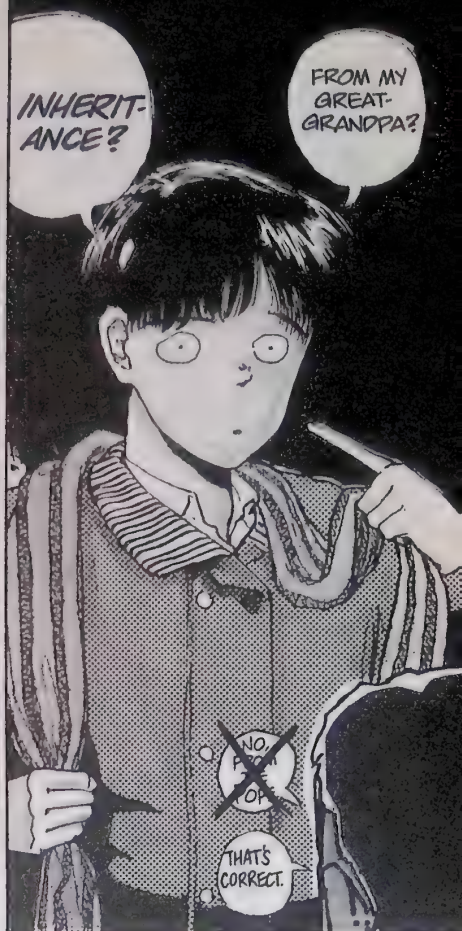
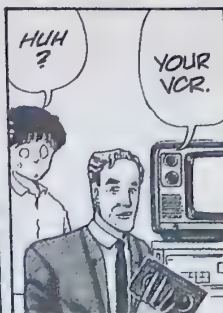
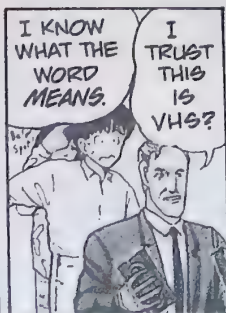
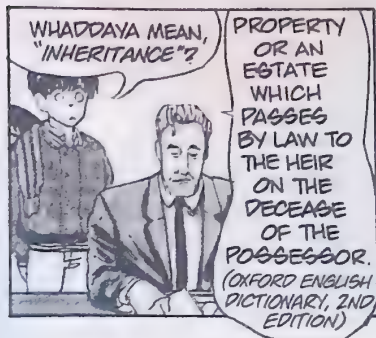
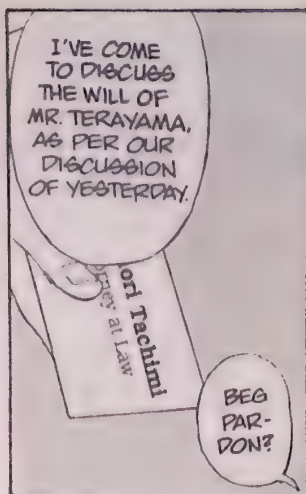


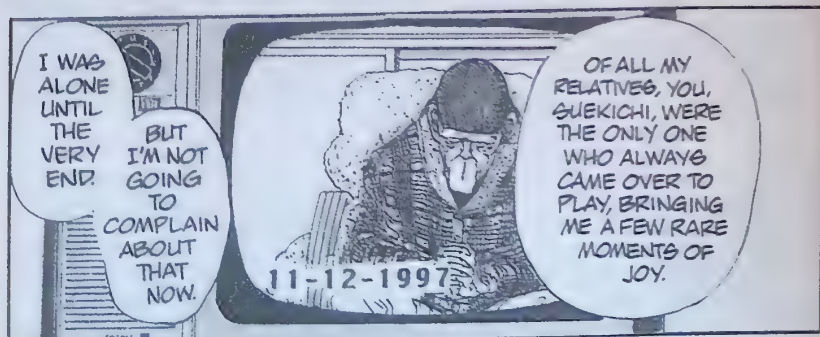
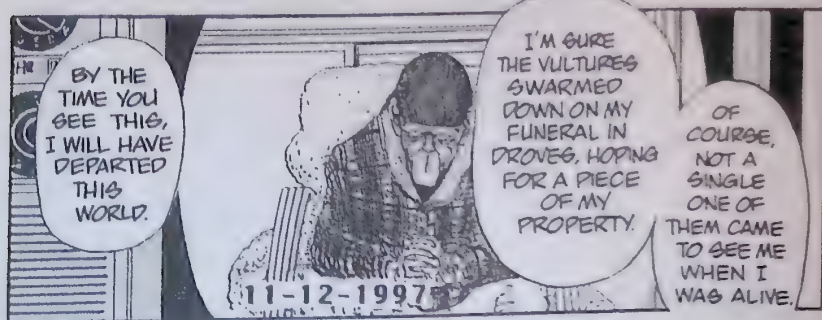
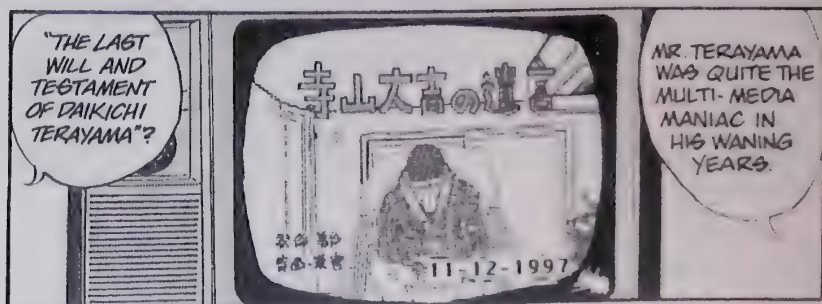










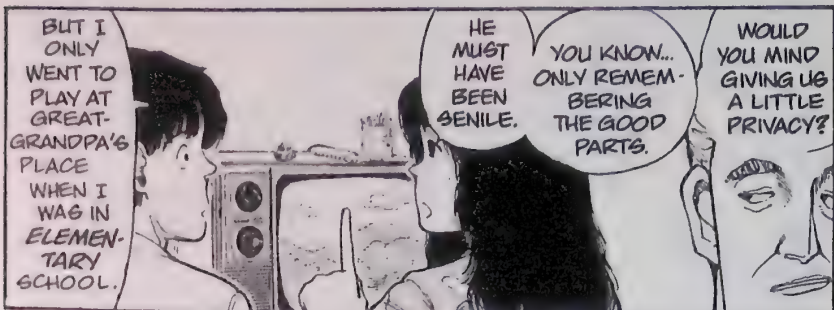




HEY,
THAT'S
ME!

EVEN NOW,
I CAN CLOSE
MY EYES AND
REMEMBER
THE HILLS AND
STREAMS
WHERE WE
GAMBOLED.

CHECK
OUT THE
GROOVY
EFFECTS.

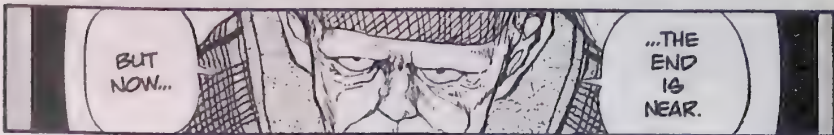


BUT I
ONLY
WENT TO
PLAY AT
GREAT-
GRANDPA'S
PLACE
WHEN I
WAS IN
ELEMEN-
TARY
SCHOOL.

HE
MUST
HAVE
BEEN
SENILE.

YOU KNOW...
ONLY REMEM-
BERING
THE GOOD
PARTS.

WOULD
YOU MIND
GIVING US
A LITTLE
PRIVACY?



BUT
NOW...

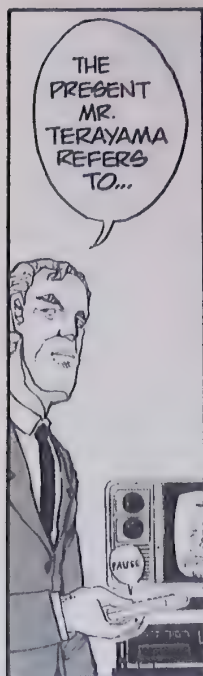
...THE
END
IS
NEAR.



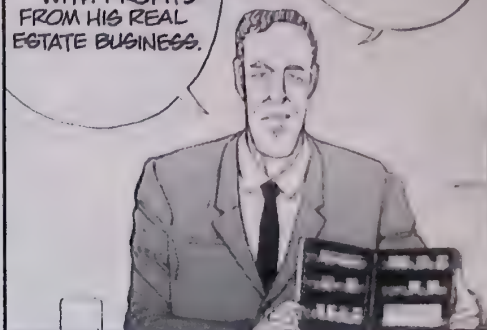
AND SO,
ON THE
OCCASION
OF MY
JOURNEY
TO THE
NETHERWORLD,
I'VE DECIDED
TO GIVE YOU A
LITTLE GIFT.

THIS
IS
FOR
YOU,
SUE-
KICHI.

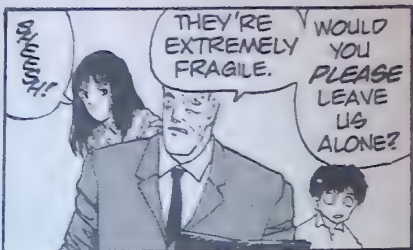
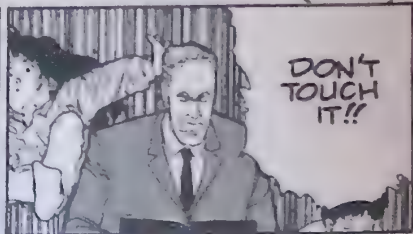
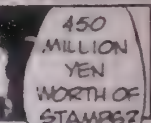
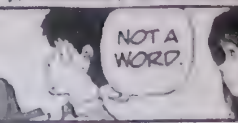
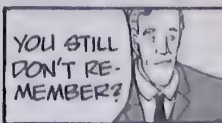
11-12-1997

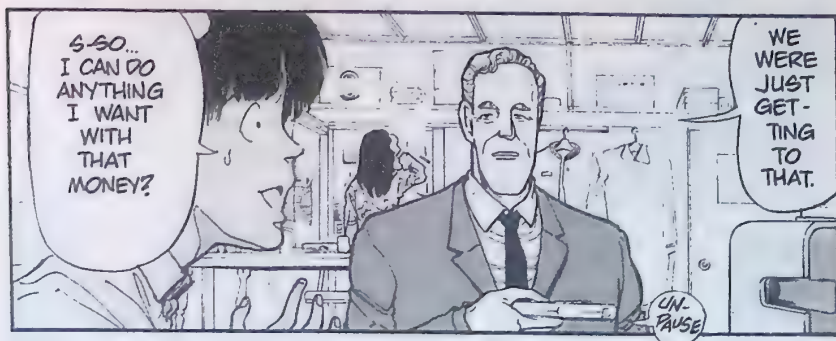
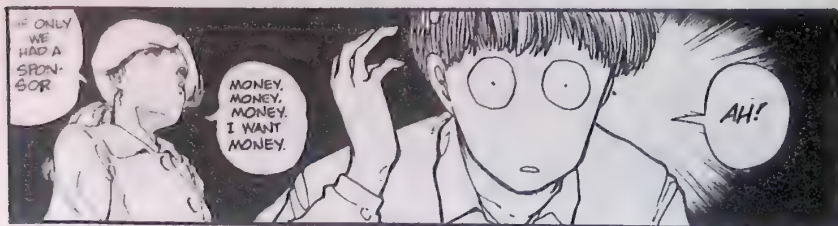
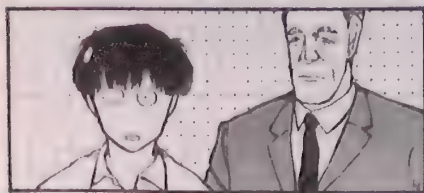
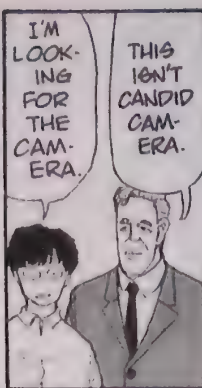
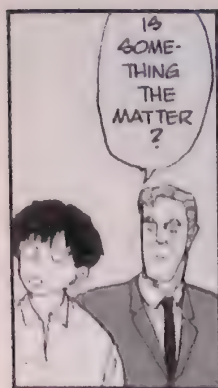


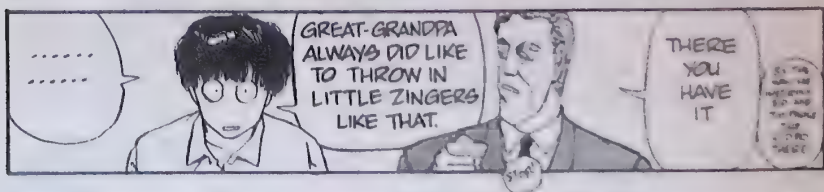
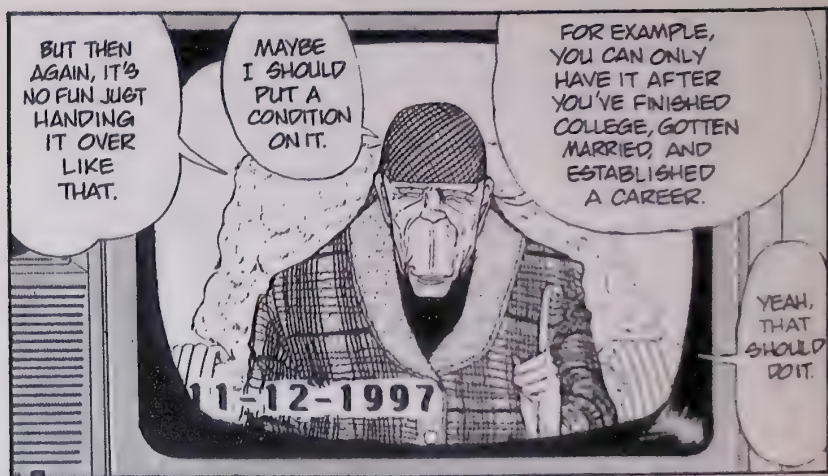
...IS THIS STAMP COLLECTION, WHICH MR. TERAYAMA SECRETLY PUT TOGETHER OVER MANY YEARS WITH PROFITS FROM HIS REAL ESTATE BUSINESS.

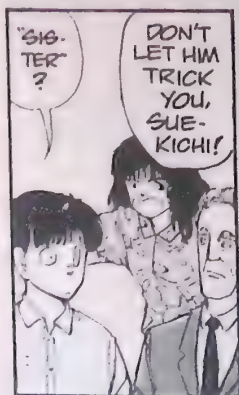
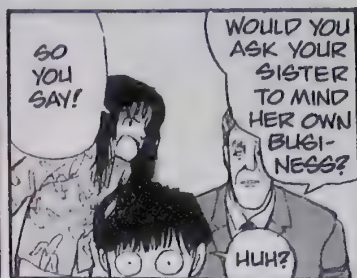
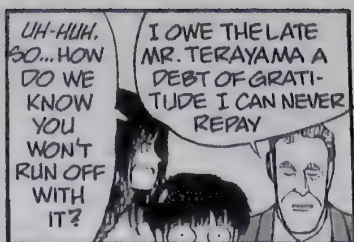
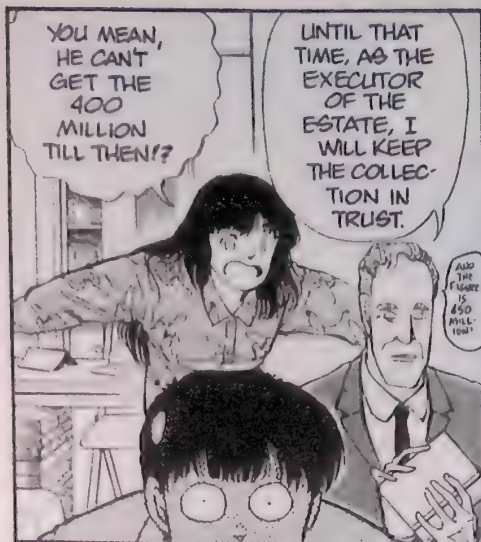


*-ROUGHLY 4.5 MILLION DOLLARS.









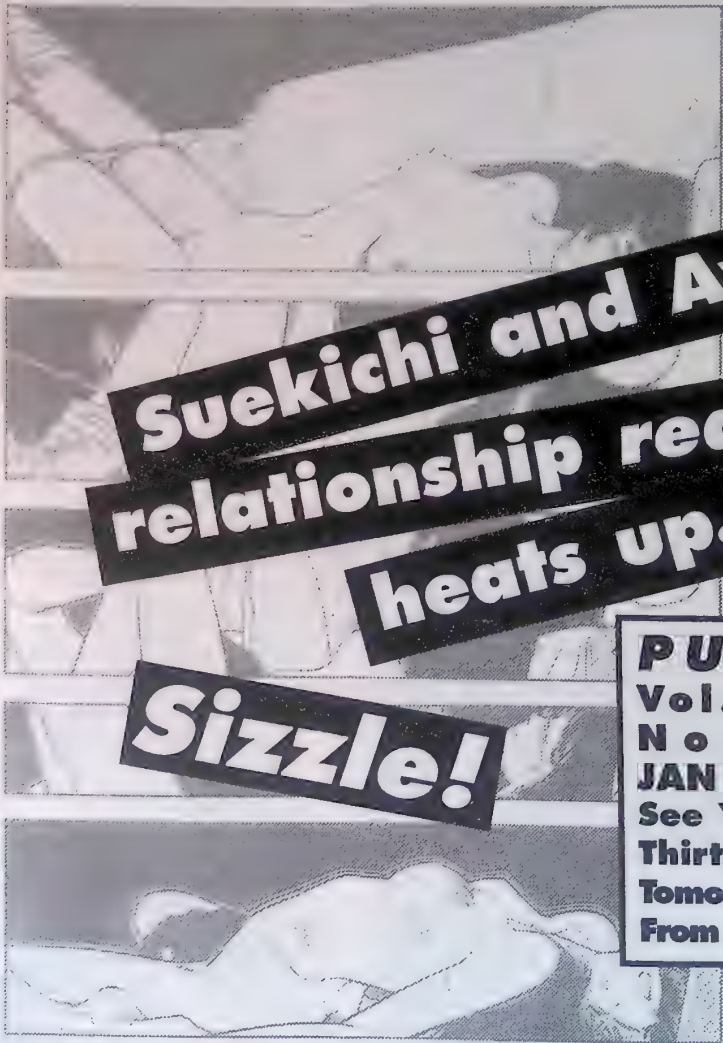
HA, HA,
HA, HA...
HA...

...WHO
IS
THIS
GIRL?

TO BE
CONTINUED...!

DANCE
Till

Next Month in TOMORROW...



Suekichi and Aya's
relationship really
heats up...

Sizzle!

PULP
Vol. 2
No. 1
JAN '98
See You
Thirty
Tomorrows
From Now!

HEARTBROKEN ANGELS

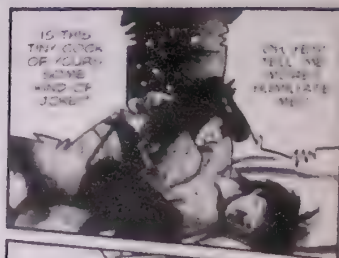
Story & Art by
MASAHIKO KIKUNI

English Adaptation by
BEN JOE WADOKO

Lettering & Touch-Up Art by
CATO



TALK DIRTY
*Can't Say It's Just
a Simple Exchange*



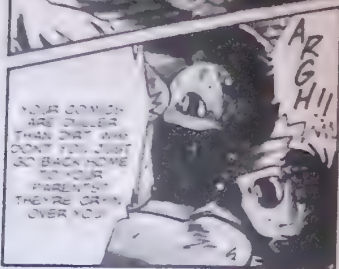
IS THIS
TINY GURU
OF YOURS
SOME
KIND OF
JOKER?

OH, YES!
TELL ME
YOUR
NAME, I'LL
TELL YOU
MINE!



YOU'RE
SUCH A
DIRTY
GURU!
TELL ME
YOUR
NAME, I'LL
TELL YOU
MINE!

OH, YES!
TELL ME
YOUR
NAME, I'LL
TELL YOU
MINE!



YOUR GURU
ARE DIRTY
THAN DIRTY WHO
DON'T EVEN JUST
GO BACK HOME
TO YOUR
PARENTS!
THEY'RE GAY
OVER YOU!

ARGH!!

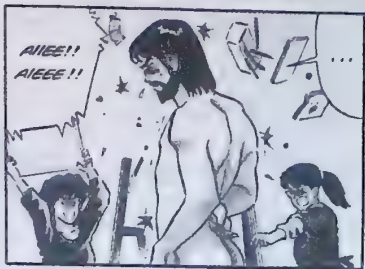
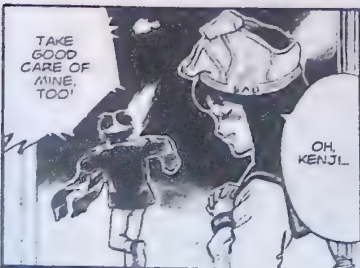
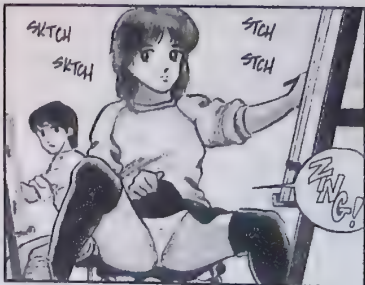
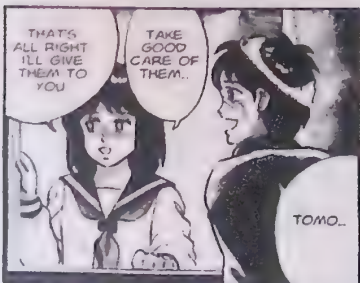
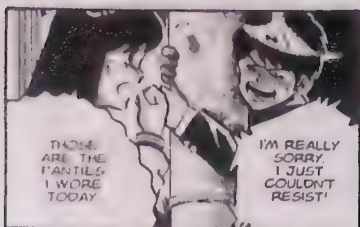
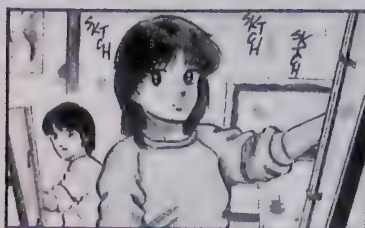


COME ON
WAS JUST
KIDDING YOU
KNOW YOUR
COMICS ARE
GREAT

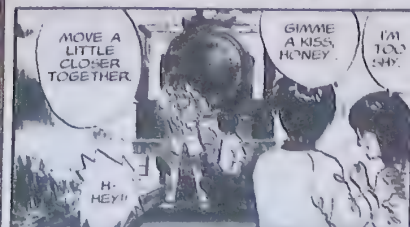
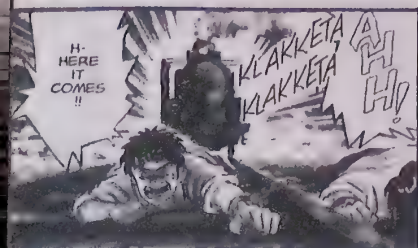
FORGET
IT

THE PANTY SNATCHER IN HIS PRIME
Sometimes You Get Disappointed
When You're Young, But You Just
Have To Believe In Tomorrow.

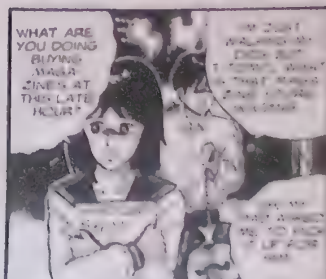
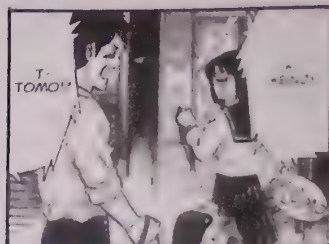
AN AFTERNOON SKETCH:
Art School Student Seiko
Ayukawa (19) Likes To Pull the
Occasional Frank.



Warning: Removing Handcuffs
With a Train May Be Hazardous To
Your Health.

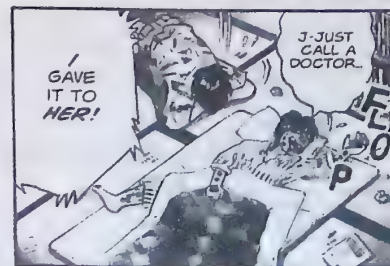
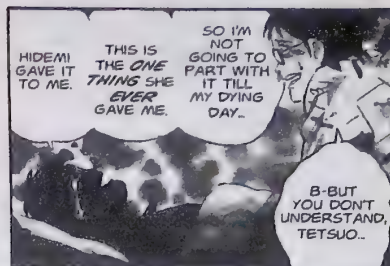
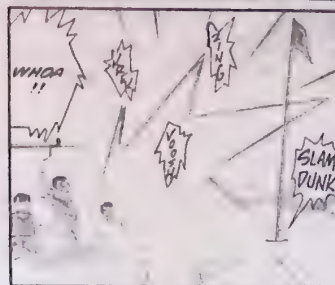
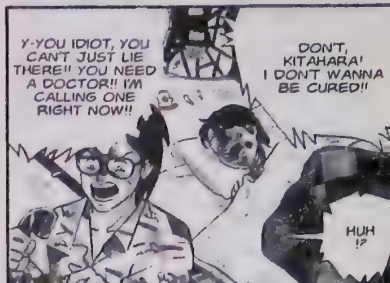
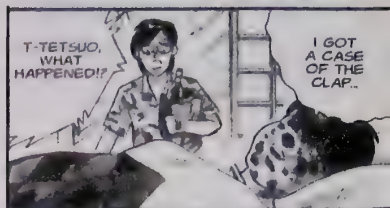
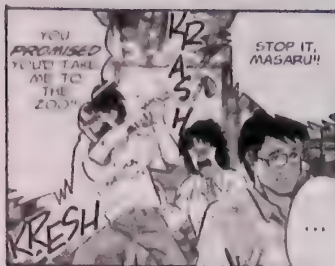


For All The Puppy Lovers Who Have
Missed Such A Chance Encounter.



THE PROMISE
Children Risking Terrible
Retribution by Overreacting to
Parents' Casual Promises.

FACING DEATH AND LOVE
Dedicated to Those of You
Suffering, Yet Still Living For Love.



In-depth news & features created in conjunction with j-pop.com, the Web magazine of Japanese pop culture! Get the first scoop on anime, manga, trends, fashion, food—even video games! Plus, be the first to know about online contests, interactive j-pop WWW events, and exciting audio and video downloads!

FROM HERE TO THE INTERNET

"Is manga incompatible with the Internet?" This writer asked a year ago, in an article posted online at <http://www.j-pop.com>, Viz Communication's online magazine of Japanese pop culture.¹ The question wasn't if manga and anime are popular on the Internet (do a World Wide Web search for the answer), but whether the Japanese manga publishing industry was ready for it. Manga is, after all, a huge industry—but one aimed at very specific audiences (first, Japanese readers; second, particular age and gender groups) and published with a very definite budget and business plan (a raise or drop in the price of a manga magazine by a mere 10 yen is a major issue). The Internet, on the other hand, is by its very nature uncommercial, has an unpredictable audience (anyone can log in!), and sometimes seems to float in a copyright gray area—an area where publishers fear to tread.

On the other hand, manga, like the Internet, is so huge a medium that it truly has a place for everybody. It wasn't by ignoring their readers or artificially deciding what was or wasn't manga that Japanese publishers expanded manga from a medium for "kids" to the glorious profusion of subjects and genres available today. While the Internet provides entertainment with color, speed, and interactivity, the Japanese manga industry provides diversity, quantity, and the satisfaction of story which some people miss in nonlinear constantly-changing WWW works.

The goal of this page of *Pulp* is to deliver the best of both worlds. The monthly feature j-pop.hard.copy will print revamped versions of the best of articles from the Internet magazine j-pop.com. If you're not online, this is your chance to see what anime, manga, and pop fandom are like on the other side of the computer screen. If you're already online, the articles published in *Pulp* will be updated, improved and sometimes exclusive versions of their j-pop.com counterparts. The topics fall into four categories:

- **Features.** Full-length articles on Japanese pop culture, written original to j-pop.com by Japanese journalists and writers: from trends and stereotyping in the Japanese media to taste-tests of Japanese soft drinks to interviews with Japanese bands such as *Shonen Knife* and Japanese rap groups. November's j-pop.com feature, *Singing with Seiyū: When Voice Actors Became Idol Singers*, looks at performers who combine two of the most popular otaku (diehard Japanese fan) occupations in Japan. In December, our feature on *J-Pop Fashion* comes online, showcasing contemporary designs by a prestigious Japanese fashion school.

- **Anime (Japanese animation).** Learn about new and classic Japanese animation releases from *Galaxy Express 999* to *Neon Genesis Evangelion*, the dozens of TV

anime films currently on the air in Japan, and the Japanese-American clash between giants like Disney and Tokuma Shoten. December's feature *Fan Fervor: Anime*, looks at U.S. release prospects for cult-lic—but still import-only—anime such as *Video Girl Ai*, *Fushigi Yûgi*, *Magi Knight Rayearth* and *Gundam*.

- **Manga (Japanese comics).** Everything from artist interviews to substance looks of new



writers and publishers to monthly picks of newly-translated games such as *Shogun: Legend of the Red Dragon*. Past articles have focused on subjects ranging from sports manga to shonen or youth homosexuality in manga for women, to the top-rated manga style that has developed a cult following among American comic artists. December's feature *Dragon Ball Comes to the U.S.* reveals the American release plans for the manga version of Akira Toriyama's *Dragon Ball Z*, the highest-rated anime ever to appear in America.²

- **Games.** Discover the Japanese video games that are and aren't coming to America, from fighting games and RPGs to the most experimental titles, and learn about the artists and programmers who design them. December's feature focuses on Japan, the producers of RPGs, makers of the smash-hit *Final Fantasy VII*.

Want to know more about it in the index. *Pulp* has its own homepage at www.j-pop.com/pulp. After *Pulp* hit the Internet in May of 1999, the homepage was visited by 100 million hits, and the homepage hit number one on the Internet. It's a testament to the fact that the j-pop.com homepage has become a central hub for j-pop fans. *Pulp* is the only j-pop magazine that has a dedicated homepage. *Pulp* is the only j-pop magazine that has a dedicated homepage. *Pulp* is the only j-pop magazine that has a dedicated homepage.



Is the Net incompatible with manga? Not at all. Both started out aimed at a small group and soon became widely popular in the mainstream. And the Net, like manga, is a medium that can be both awe-inspiring, huge and intimate to its readers.

Jason Thompson
pulp@j-pop.com

¹ "Is Manga Incompatible With the Internet?" <http://www.j-pop.com/archive/manga/A/feature/feature.html>

CUSTOMERS
ARE
GETTING
SCARCE
THESE DAYS
...

Hyy

AKEMI'S
LATE
AGAIN.

IF I'D
NEVER
BEEN BORN,
NO ONE
WOULD MISS
ME.

IT'S NOT
THAT I'M
LONELY
...

KAW

BLACK WHITE

SKIRMISH 1 WELCOME TO OUR MONKEY HOUSE

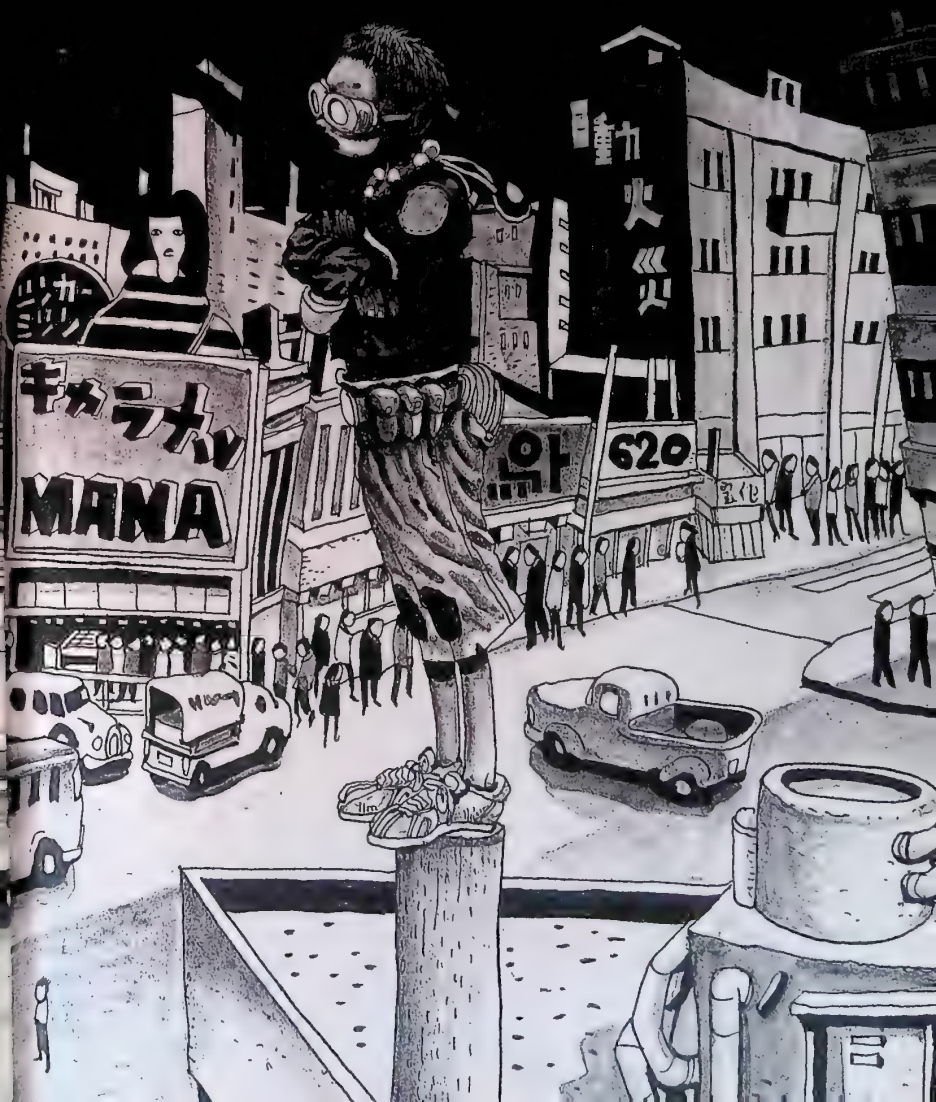


Story & Art by TAIYO MATSUMOTO

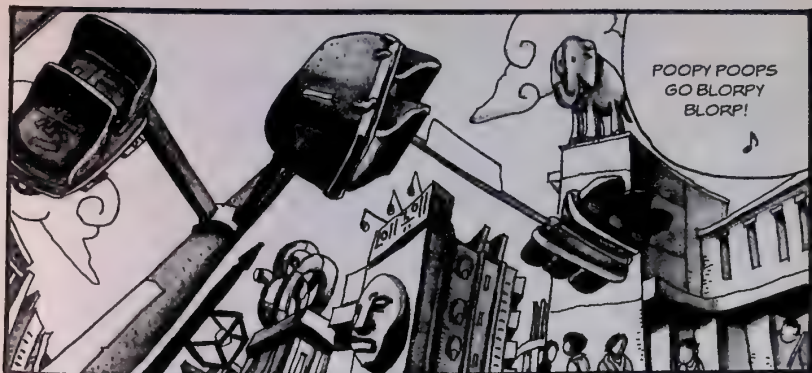
English Adaptation by ANNETTE ROMAN

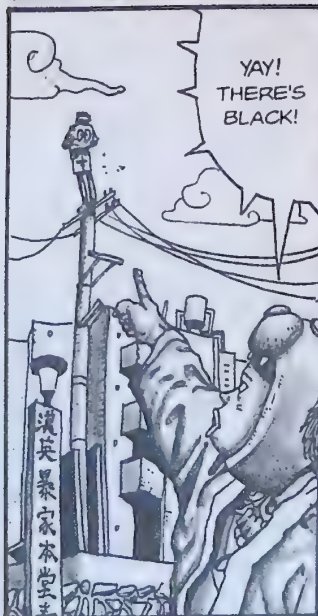
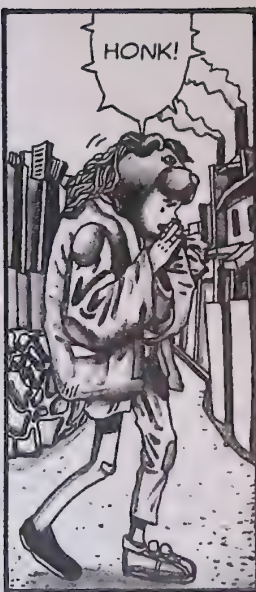
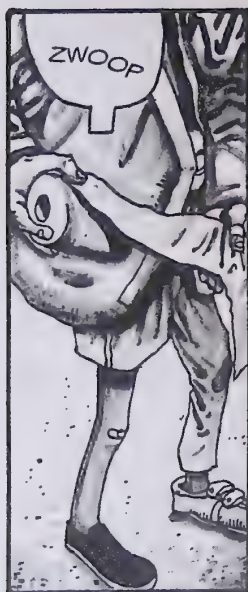
Translation by LILLIAN OLSEN

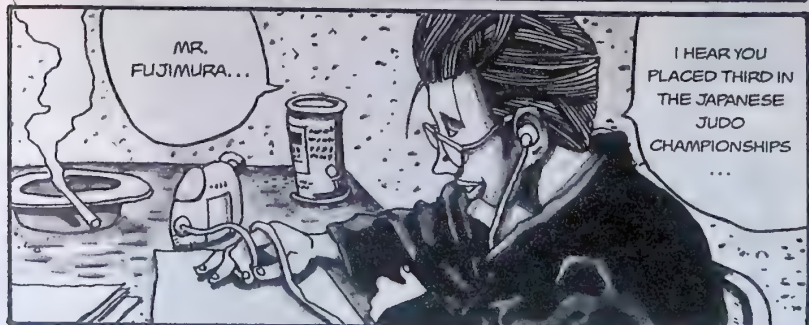
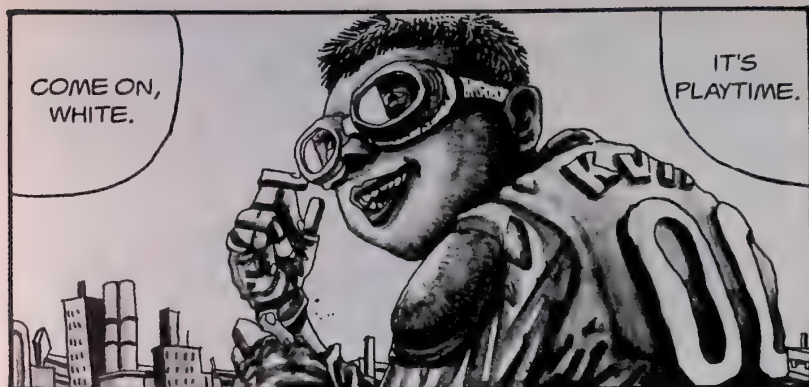
lettering & Touch-Up Art by CYNTHIA BERGST

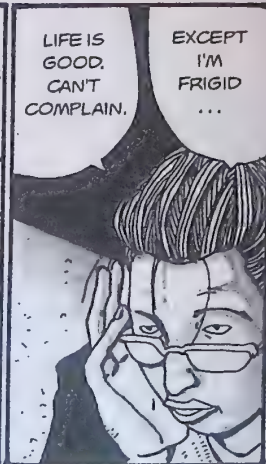
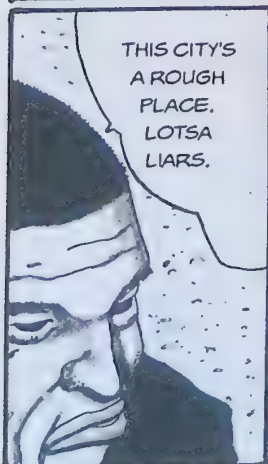
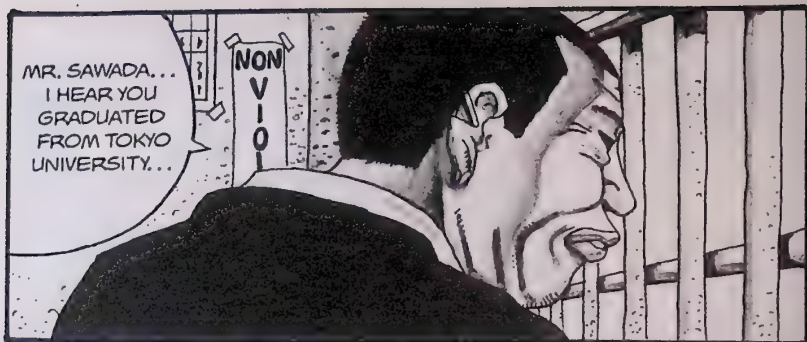


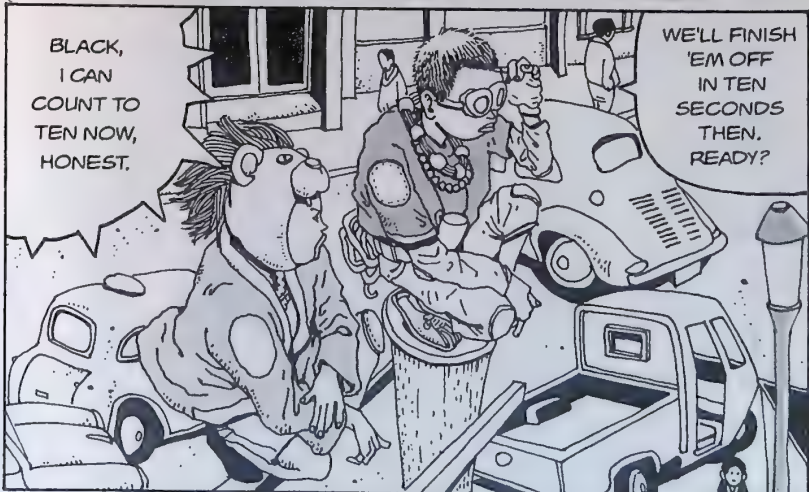
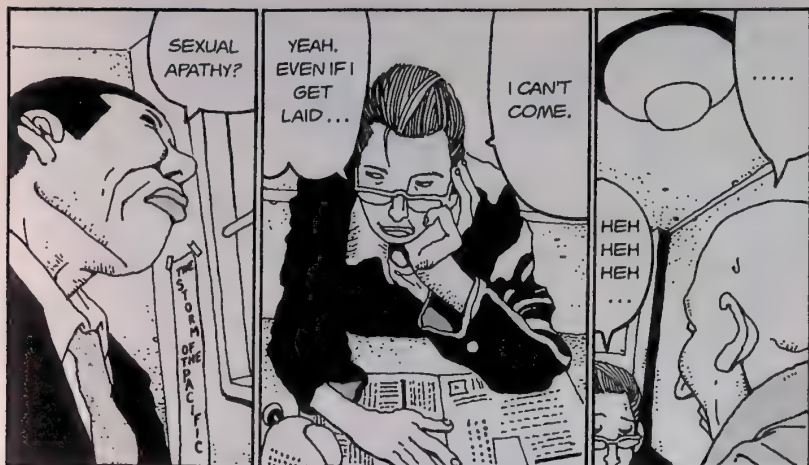


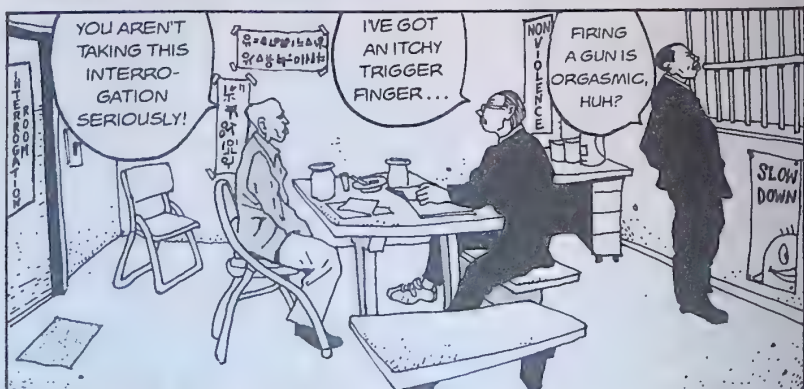
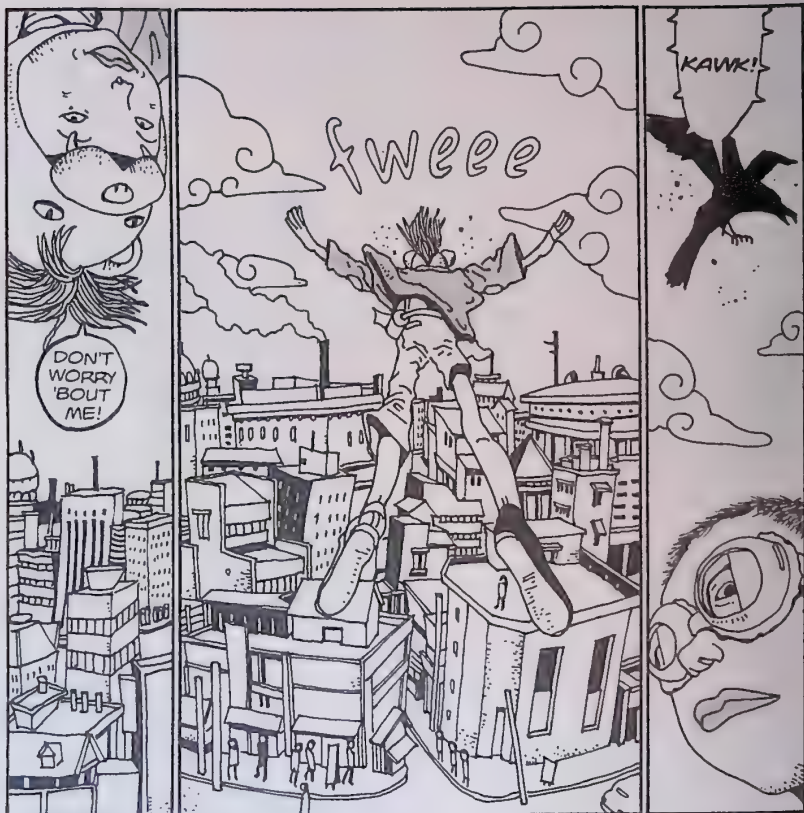


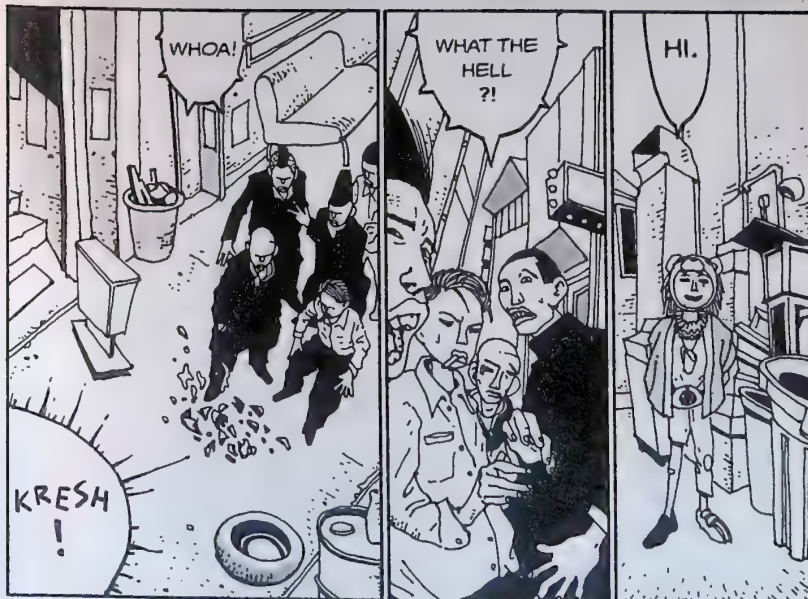
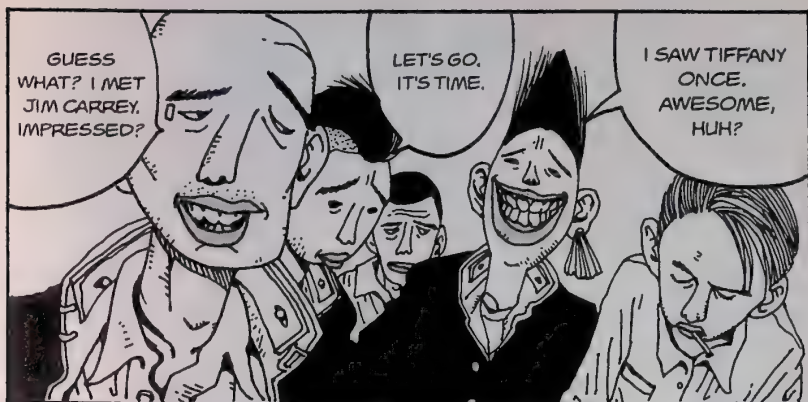


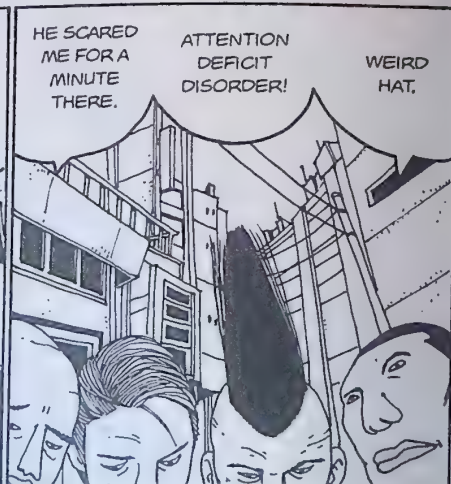
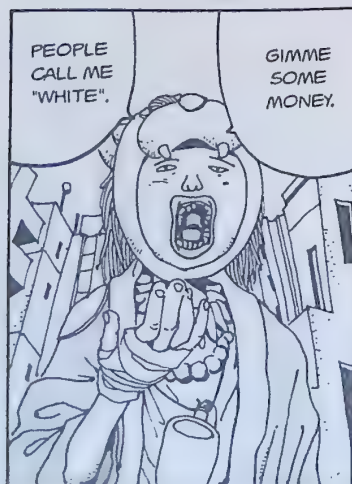


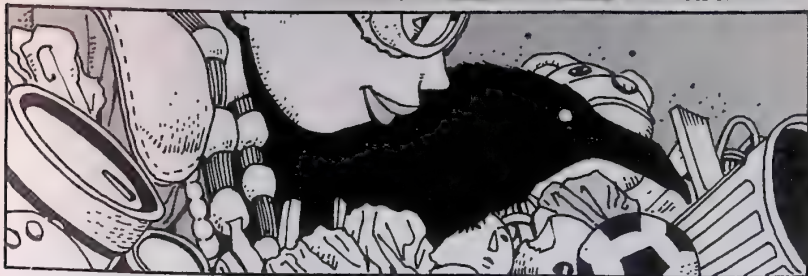
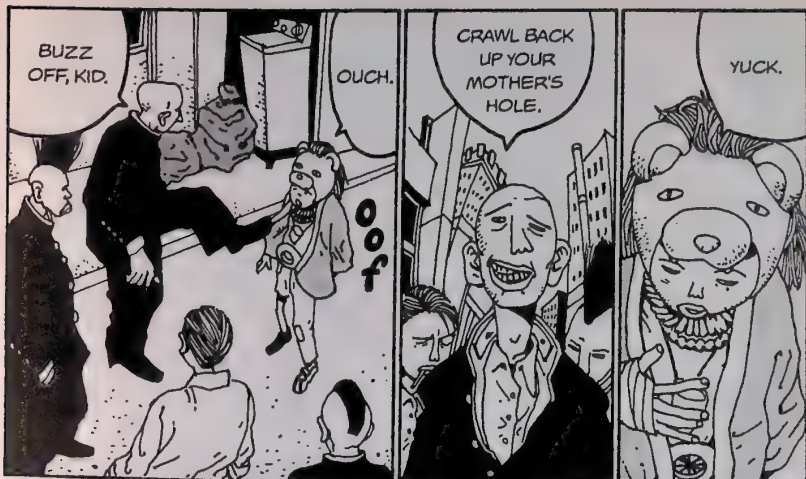




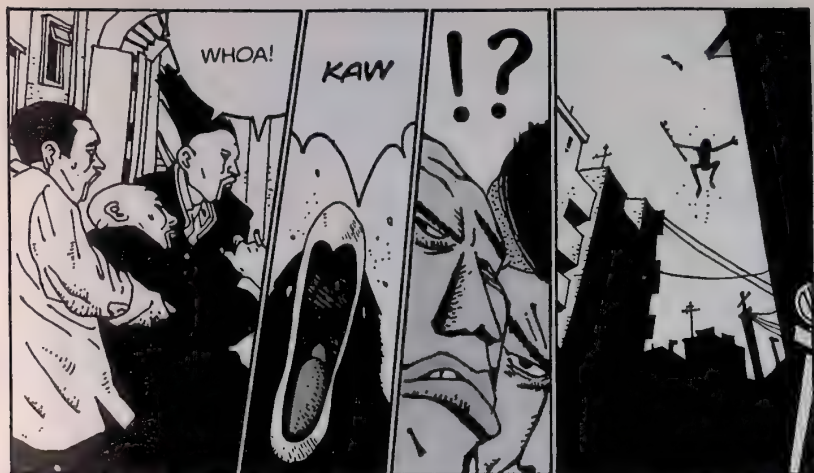




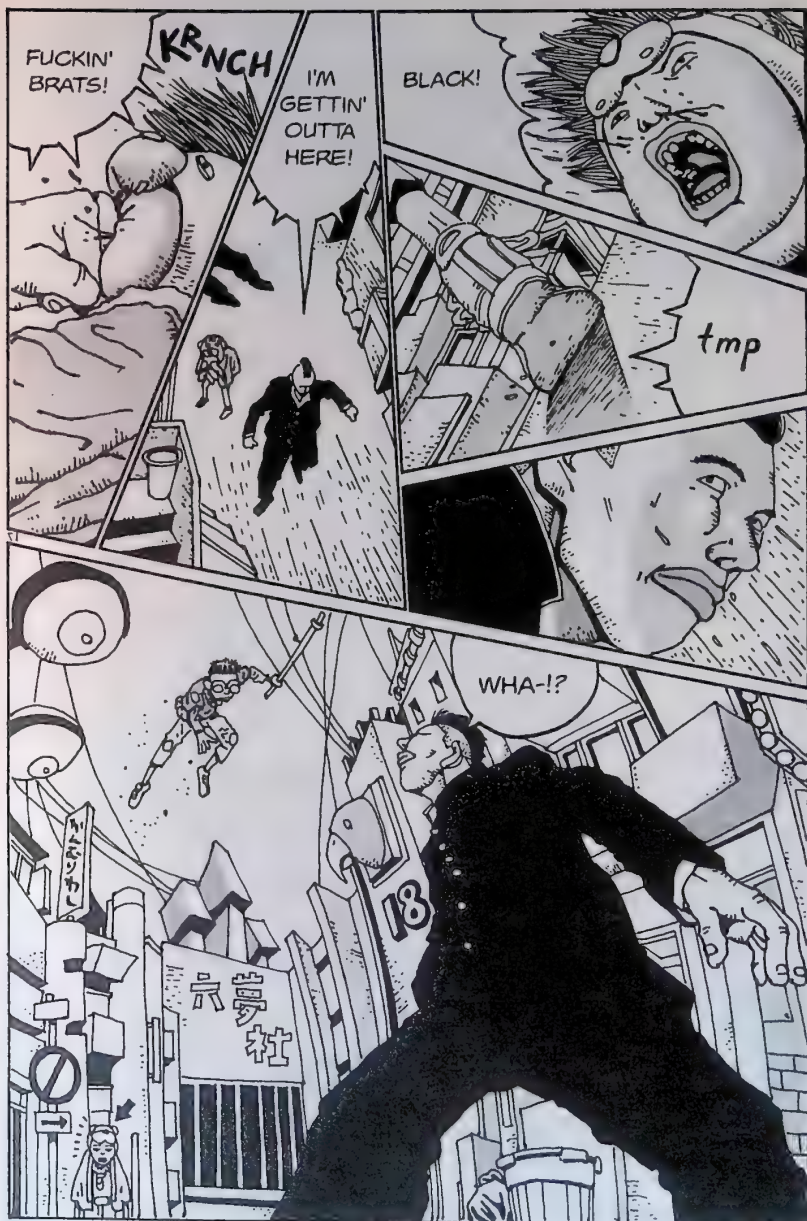


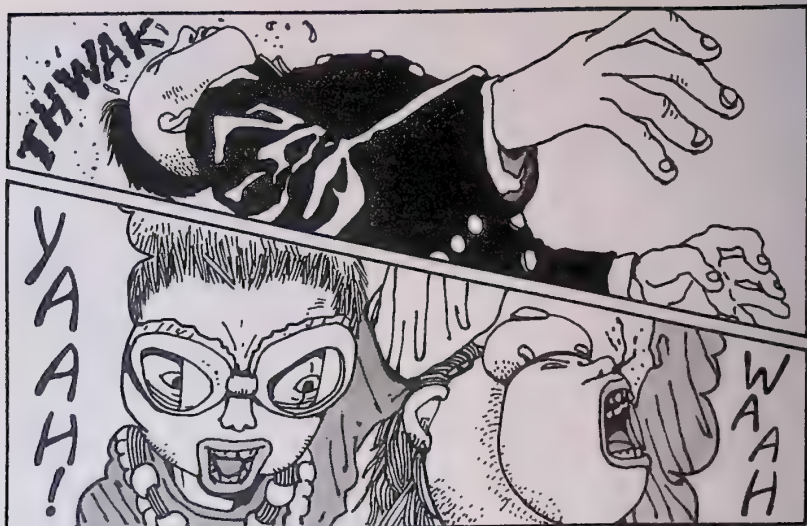


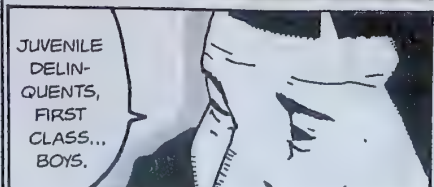
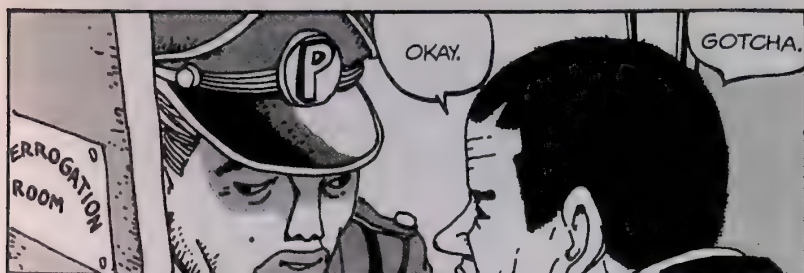


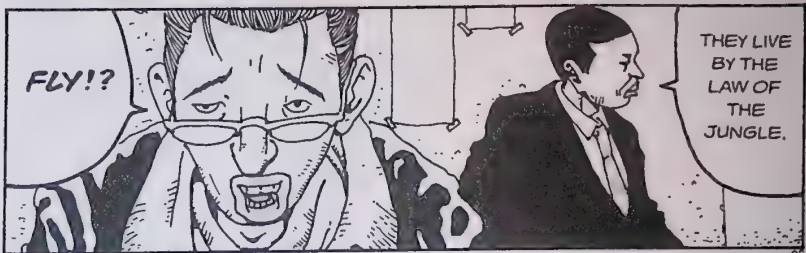












SO PAPER MONEY'S BETTER THAN METAL MONEY, RIGHT?

AND NINE COMES AFTER EIGHT, AND SPRING COMES AFTER WINTER.

RIGHT, BLACK? WHITE'S GOT IT RIGHT, RIGHT?

YUP.

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LOTSA COPS ARE LOOKIN' FOR US NOW, HUH?

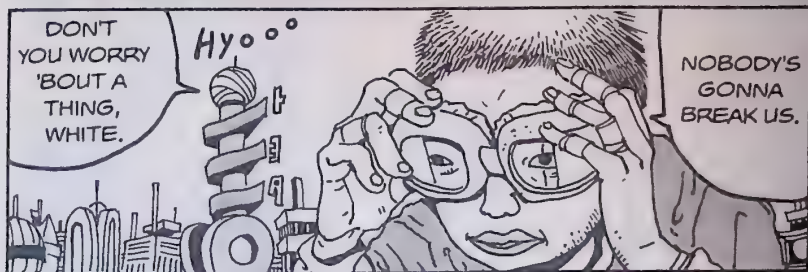
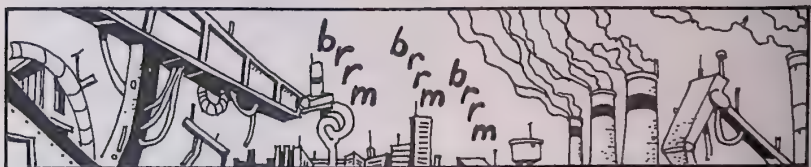
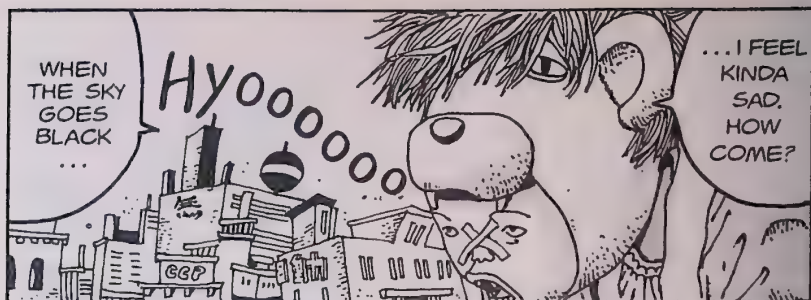
YUP.

日本国

LOTSA COPS ARE LOOKIN' FOR US NOW, HUH?

YUP.

日本国





P u L P c u L t



Notes From the Japanese Underground by Patrick Macias

The Marginal... The Experimental... The Cutting Edge...

"I came here by mere chance. A friend said he would guide me to a secret club. This was a world unknown to me. Until a gaudy crime dragged me into it."

— detective Kogorō Akechi in *Mochi Ujirori/Kuratsukonomi*, 1968

WELCOME TO THE CULT

Welcome to the *unkakugai*—the Japanese underworld!

The place is packed tonight. A leering cast of characters in telescope, gangsters, criminals, tattooed hitmen, mean bastards in cheap suits and sunglasses. On the stage are showgirls, flowers of flesh and blood, dressed in nothing but musical notes from the more down and raucous songs. Spinal rays eyes, spit moogoo, and have the mean stare, hardened faces, shiny, scarred, the vaginal ghosts of a crueler, darker, and superstitious, fashioned of the cruel

We make merry in the
 fireworks of giant mutant
 dinosaurs, behemoths oozing
 with the next atomic explosion or
 destructive impulse crosses
 them. Projected on the wall are
 swirly martial arts movies in
 dubious color films. Equipped
 with *Koy Toon*, Sonny Chiba's
 rocking stunts like Rocky Shaka.
 While his post chicken burns in
 the oven. Stacked high in the din-
 ing are old manga and anime,
 schools, amazing frank shows on

And now, from the ranks of the showgirls steps a chanteuse, an exquisite almond-eyed veteran of pink-eyed and onion-porn. Her song is a seductive, unashamed elegy to sex and violence. But it's still only the overture, the beginning, the introduction to the

Pulp Cult pledge of allegiance: "Nonepulpular pop culture is our profession. In Godzilla we trust."

It's a secret club for the moment, but a secret worth sharing. The Hong Kong movie is starting to inhabit the shopping mall multiples. It's time for a new place to play out the cultural drama of absence and acceptance. The Internet newsgroups beg "please recommend some good Japanese films," and Kurosawa or Ozu just don't

the set of the new Quanta Tanning movie. The Eastern cult has met the Western cult and they both know how to raise hell.

They've been meeting covertly for years, hatching at times, but rarely embracing for long. The fifth James Bond movie, ***You Only Live Twice*** (1967), was partially filmed at Taio (the "Monster Island" of Japanese studios), and charts a number of its stars. Actors



They entered rooms: The Blind Royal Affair: 1768

Tokokazu Ken and Tokeshu "Pent"
Kikuno have both done time in
Hollywood pictures.

Anime fans stand foremost and unbeknownst on the tip of the iceberg. Toshiro Matsuda is famed for directing the *Star Blazers* a.k.a. *Space Cruiser Yamato* anime film, but he's also the man behind the nutty live-action *Testamones Infinite*, *The Last Days of Planet Earth* (1974). The god of Japanese cult film, Seijun Suzuki, was the assistant director on the anime film *Lupin III: Legend of the Gold of Babylon* (1985). The final heads in all directions. The investigation begins not only here, but at your local video store.

With one eye on what is readily accessible and the other on the damn near unknown, over the next course of months, I'll be digging deep into Japanese subculture. Although I've overestimated on that this time out, cryptic references are not enough. The concern is to be free. There will certainly be references to show and cite. Anything can happen here. The artist is not to be a fresh boy. The passion is not to become a samurai master of the gun with blocks but you're still allowed to be a cult.



King Palace Books Japanese Novelists in *Battles Without Honor and Humanity*
Umpu Maki Tatsuki 1173



**Cultural centers are found in Hot Springs
Fossil Gallery (Dinosaur Science Center)**

cut it anywhere. This year alone has seen old yakuza movies screened at the American Cinematheque in Los Angeles, Spaghetti-Western-inspired samurai movies released on U.S. home video, Shinya Tsukamoto's *Tetsuo II: Body Hammer* rocking the rounds at short-run art houses, and, perhaps crest of all, a recent signing of Kiyu Fukuzaki (director of the beloved *Black Lizard* and many other quot [cut film]s) hanging out on

Reviews, news & schmooze from the contemporary Japanese pop music scene. **Hi-Fi** features high profile Japanese bands making a worldwide splash today. **Lo-Fi** ferrets out the lesser known but up-and-coming bands of the future!

Hi-Fi Lo-Fi

by Yuji Oniki

Hi-Fi

Pizzicato Five:

A Space Odyssey

I've long been impressed by the positive vibrations of Pizzicato Five chanteuse Maki "The whole world is so groovy!" Nomiya. Now, with their most recent release, *Happy End of the World*, I have to wonder, all right, what's with the ambiguous title? Not having received any coherent response, in search of inspiration, I took a drive over the Bay Bridge towards the Viz Comics' offices in San Francisco while blasting *Happy End of the World*.

That's when it dawned on me: this is Pizzicato Five's first science fiction album! Up until now, Pizzicato Five's sound has revolved around a melt-



ing pot of sixties and seventies fashion and pop culture, but now they've hyperspaced forward into the future. Whereas previously they'd throw us back into "retrodelia," now they're dialing us up from the future—and the "news is good," as Nomiya tells it in "It's a Beautiful Day."

It's weird, because I've also joked about how their previous CD, *The Sound of Muski*, looks like some weird techno/scifi trinket from 2001: *A Space Odyssey*. With subtitles for songs on *Happy* like, "Awakening from Cold Sleep of 100 Years," "Tops of the Pops" of 21st Century, and song titles like "Pama 3003",

you don't have to read too deeply into the lyrics to get the impression that some weird sci-fi vibe is going on.

On *Happy End of the World*, Pizzicato Five has avoided the cliché, over-the-top, sixties reverberated vocals and synthetic sounds of the seventies, instead blending pop, lounge, and hip-hop influences into a coherent, evaryday sound of the future. Music from the twenty-first century won't be so much a pastiche of old sounds to disentangle, but a blank sound which you won't be able to place in time. Maybe that's the destiny of digital music; it'll leave behind no chronological traces. If so, then hts off to Pizzicato Five.



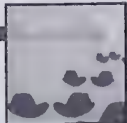
Not Just the Most Popular, But the Best New Music From Japan!

Lo-Fi

"Transed" Out on Sugar Plant

Speaking of science fiction, there's another Japanese band that's taken the science fiction ethos of futuro sounds and twisted them up to carve out their own genre. They're called Sugar Plant, and their recent album *After After Hours* (World Domination) encompasses a world of techno meets post-Velvet Underground that sketches out uncharted territories of trance.

Lie down, turn the lights low, push Play and close your eyes. It's one of the best albums you can trip out on since



Brian Eno's *Music for Airports*. I call it "trance" instead of "trance," because their music is the functional equivalent of an airport, providing you with a mental hub to "transport" you elsewhere.

Vocalist/lyricist Chinatsu Shoyama's restrained whisper weaves in and out of the lush wall of Shinichi Ogawa's guitars, sporadically interrupted by Sota Takagi's synthesizer, and it's all held together by the immaculate drumming of Yuji Sashizawa, the best minimalist drummer I've heard since Velvet Underground's Mo Tucker. Check out Sugar Plant live; you'll be amazed at their wall of sound.

For all its soothing sonic textures, *After After Hours* also contains disturbing nuances. It's like when you're in the middle of an awesome dream and you're interrupted by some darker apparatus of your unconscious tapping you on the shoulder to say, "Sorry, kid, but you can

only have so much fun." Lyrics like "Every time I sing a song/I wish it rains/'cause I need you to keep me sane" constantly threaten to dissolve the ambience at any moment, disrupting your comfort zone. So enjoy the highs without ignoring the lows, or, as band vocalist/lyricist Chinatsu Shoyama more eloquently puts it in an interview with *Permission Magazine*, "I came across a flower. It wasn't a particularly pretty flower. In fact, I suppose it was even ugly, but it made me feel good to look at it. I started thinking more about beauty and life and unpleasantness and life and how they share the same space."

Any suggestions for other bands and CDs you'd like me to cover? Drop me a line care of **PULP** (P.O. Box 77010, San Francisco, CA 94107) or an e-mail at yuji@oniki.socrates.berkeley.edu and let me know what PULP readers are listening to.



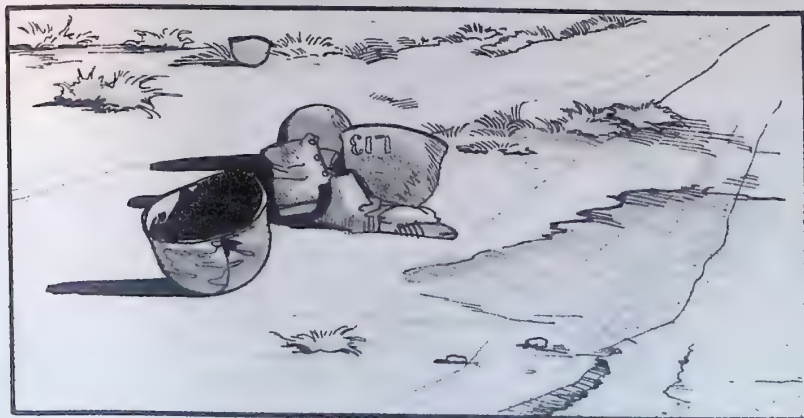
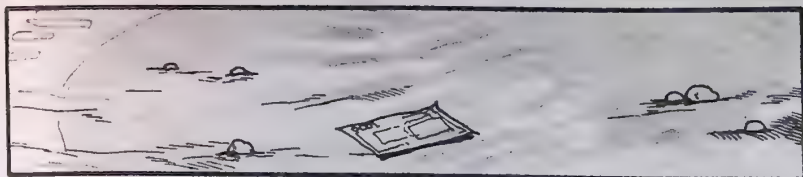
Here's the deal: Hi-Fi band music should be readily available at any music megastore, whereas Lo-Fi bands are more obscure. They may be found in megastore Indies sections (if you look out), or you may have to order by mail (addresses below).

► How to find *After After Hours*:

World Domination Records
P.O. Box 6097
Universal City Station
N. Hollywood, CA 91618-0097
tel: (800) 818-6377 e-mail: Dominate@netcitycog.net

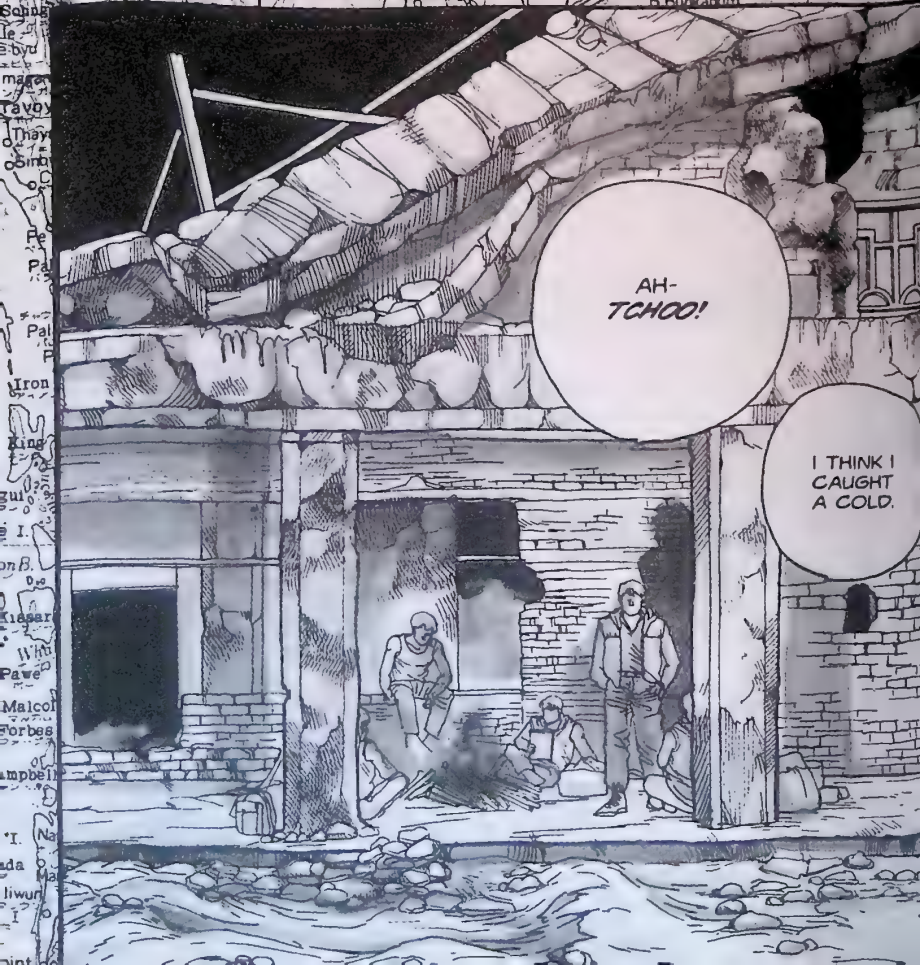
► How to find Sugar Plant's first two recordings, *Cage of the Sun EP* and *Hiding Place LP*:
Pop Narcotic
1085 Commonwealth Ave #339
Boston, MA 02215

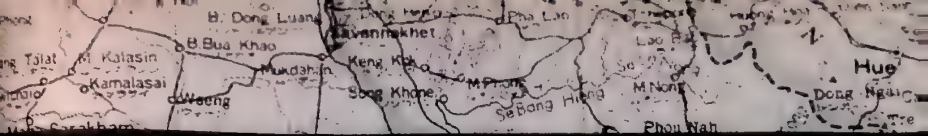






BANANA F

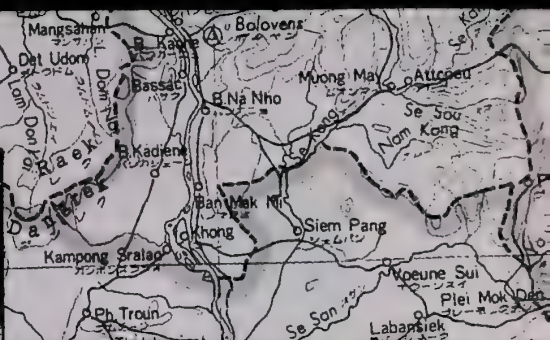




SH

CHAPTER 1

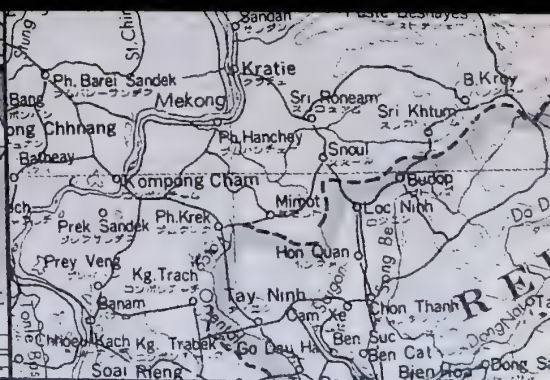
LAST WORDS



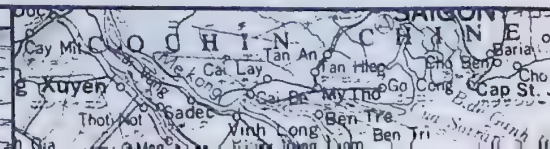
Story & Art by **AKIMI YOSHIDA**

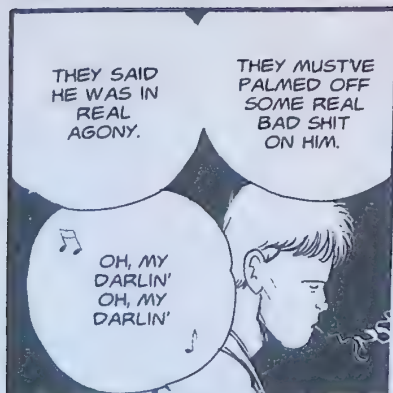
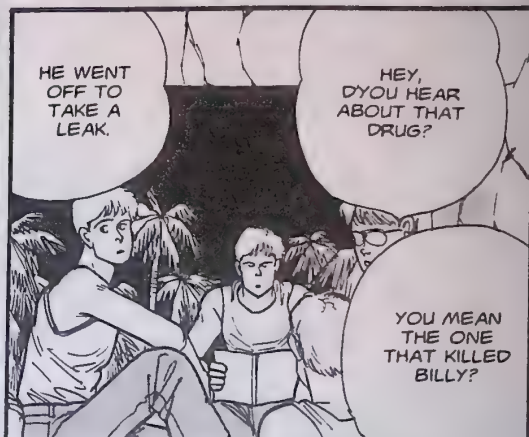
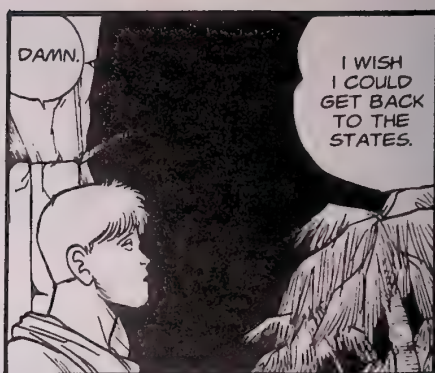
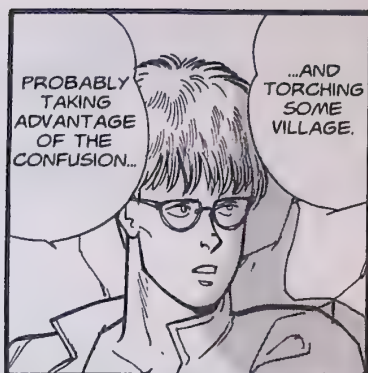
English Adaptation by **MATT THORN**

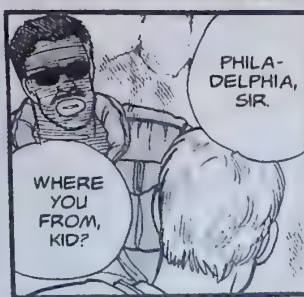
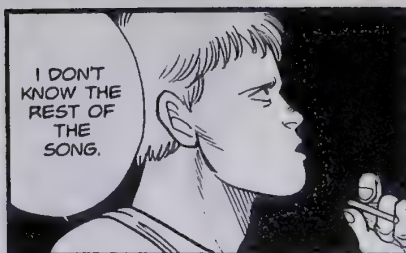
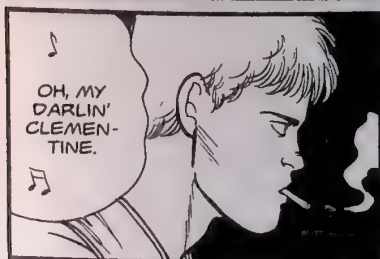
Lettering & Touch-Up Art by **CATO**

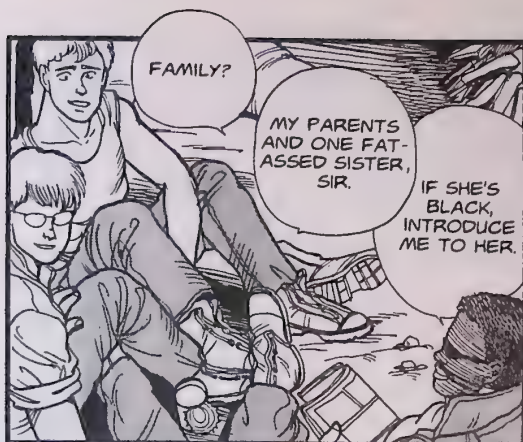


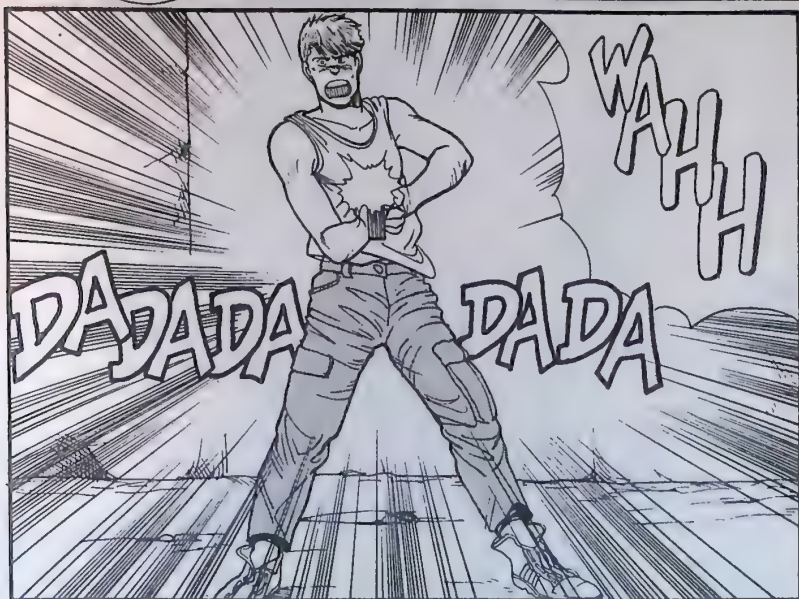
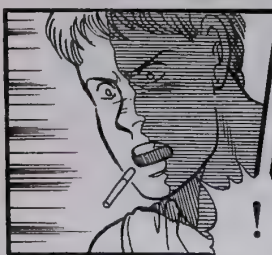
1973 Dong Tham, Mekong Delta (Twenty-two months before the fall of Saigon)

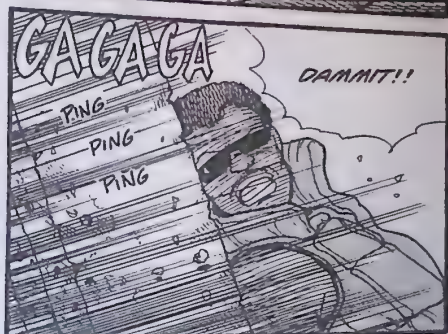
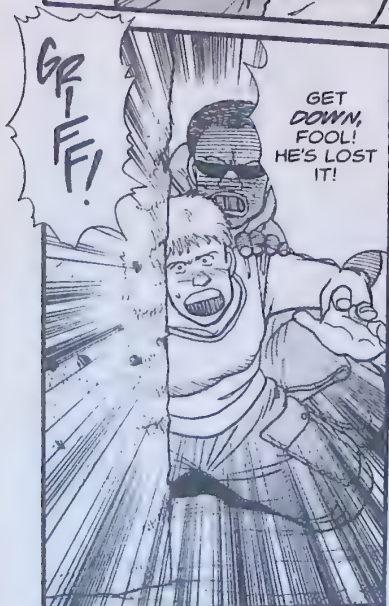
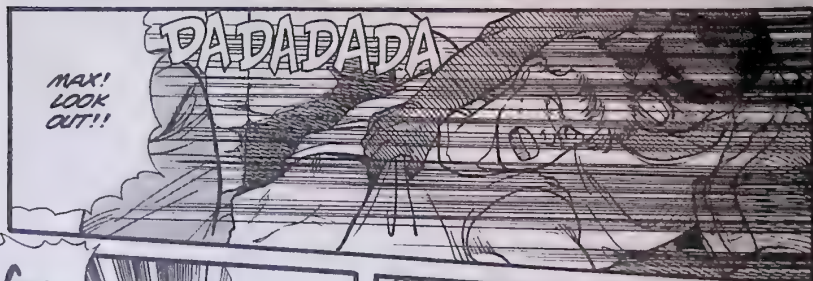


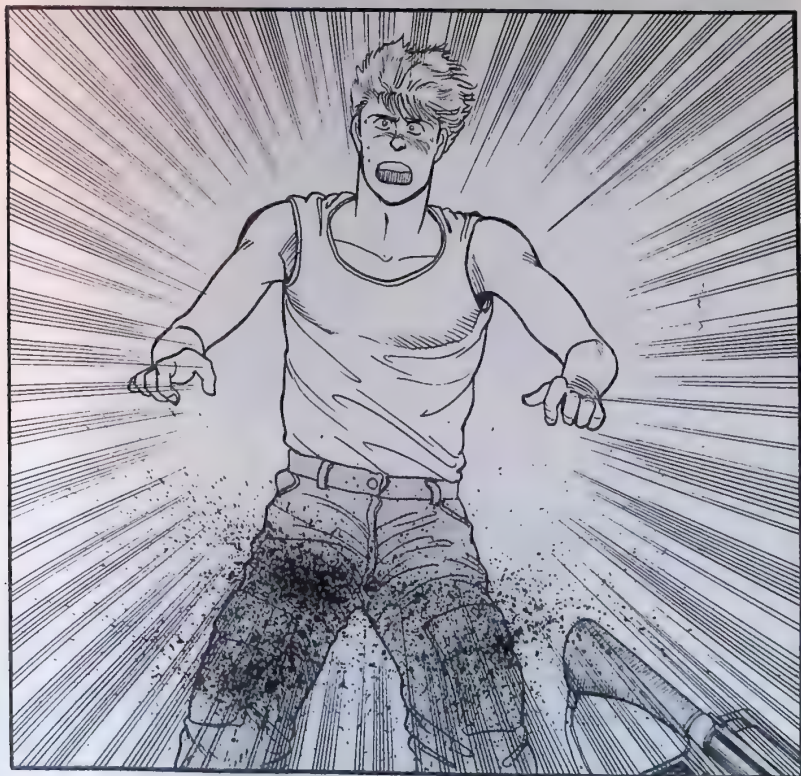
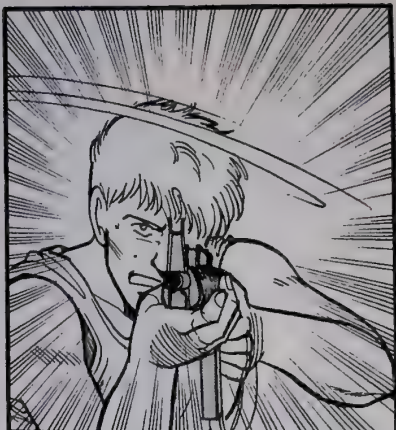


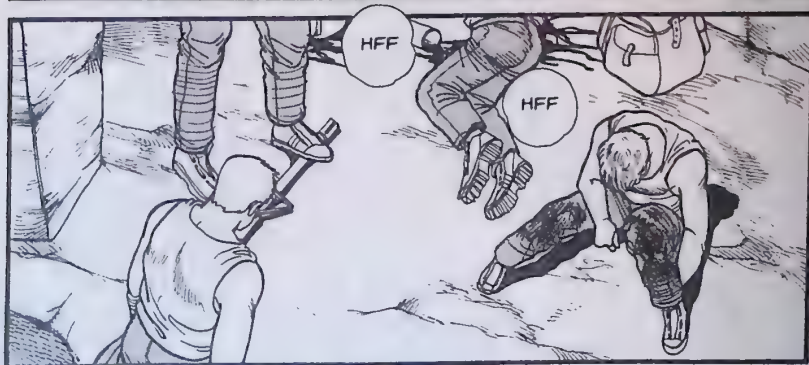




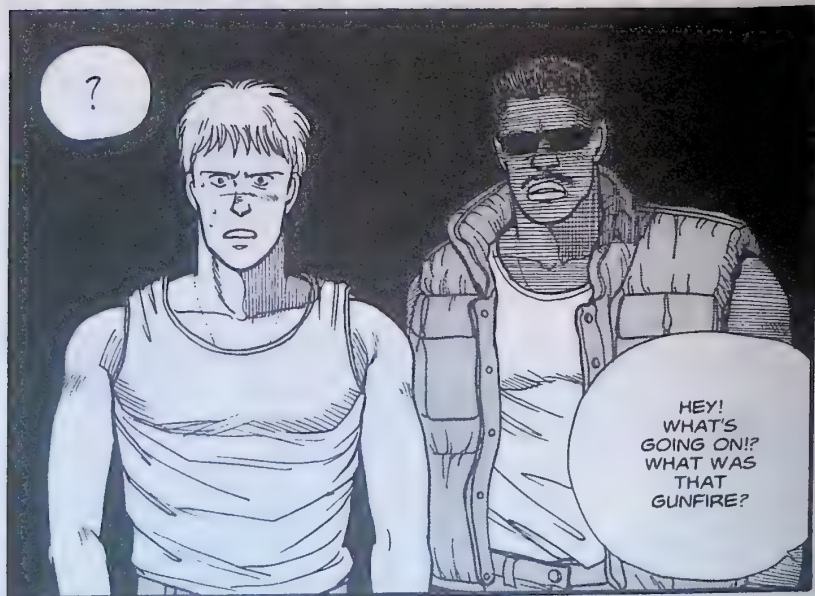






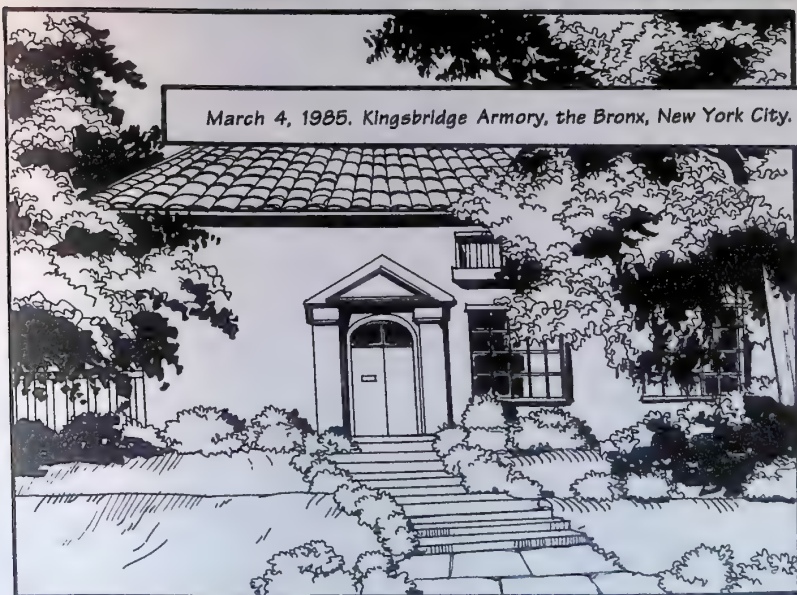








March 4, 1985. Kingsbridge Armory, the Bronx, New York City.





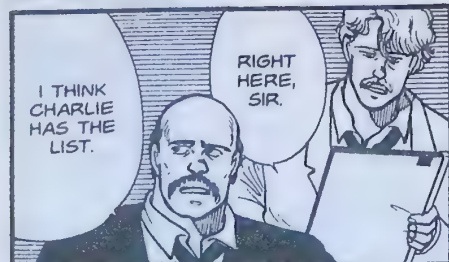
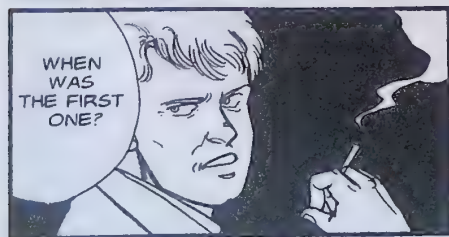
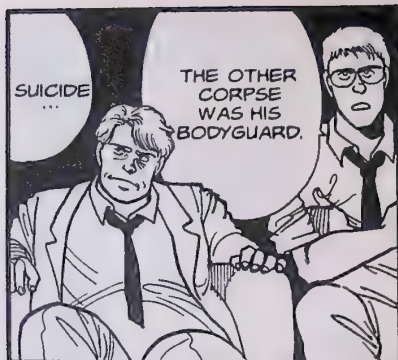


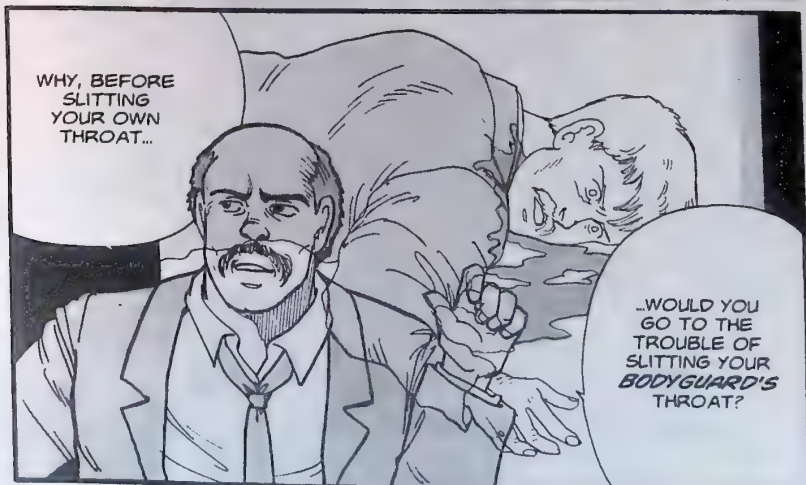
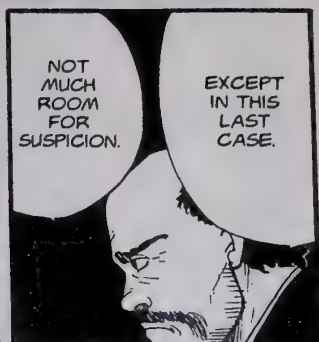
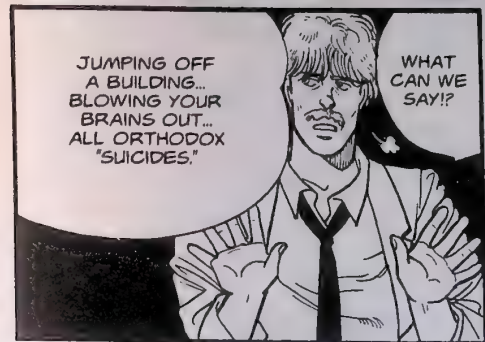
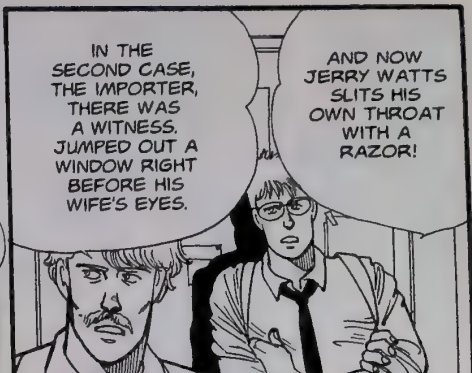
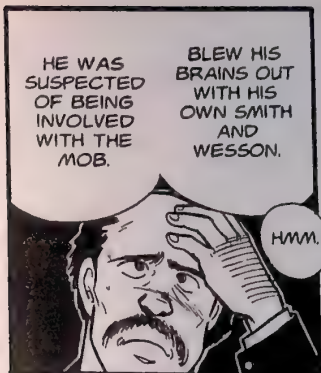
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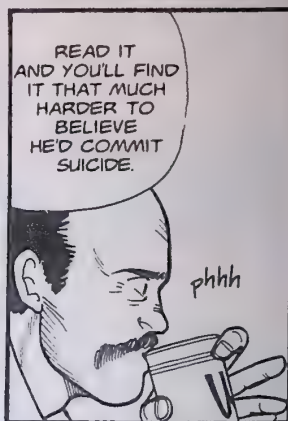
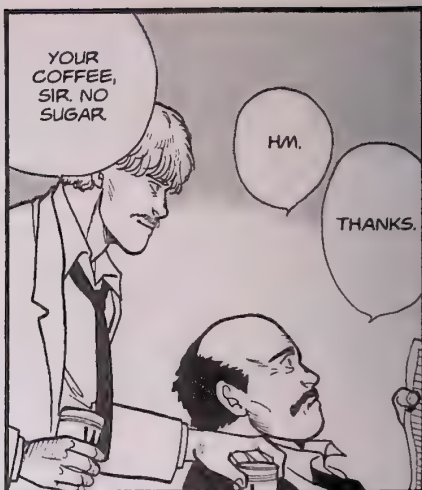


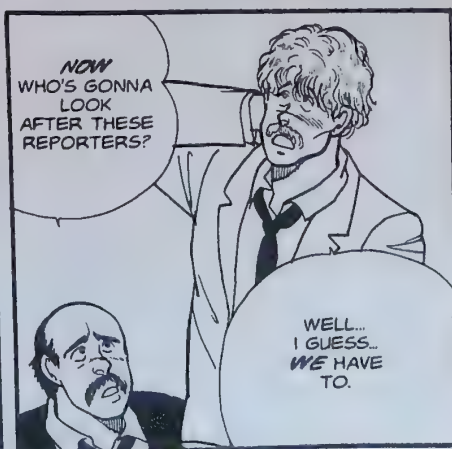
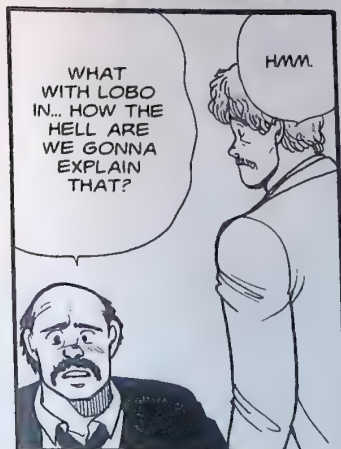
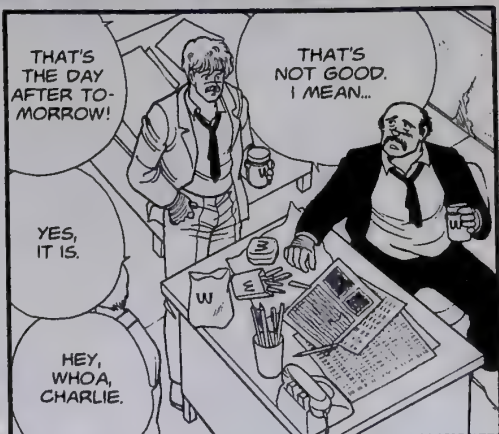
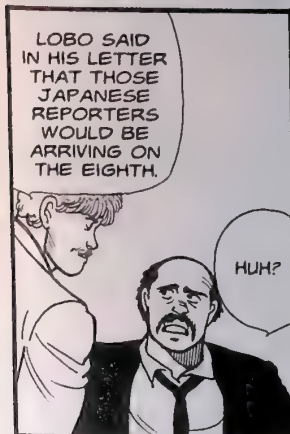
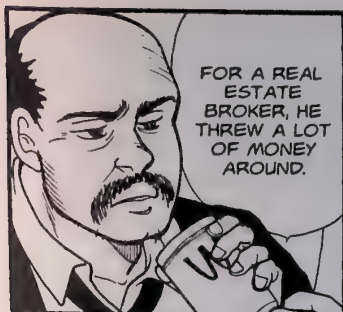
SUICIDE?

PARDON ME.

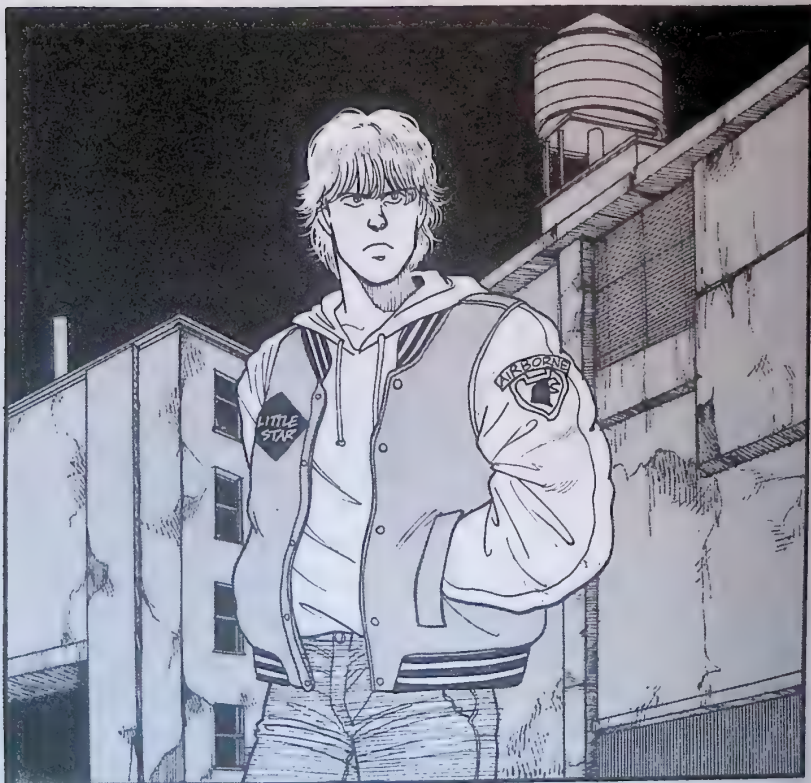
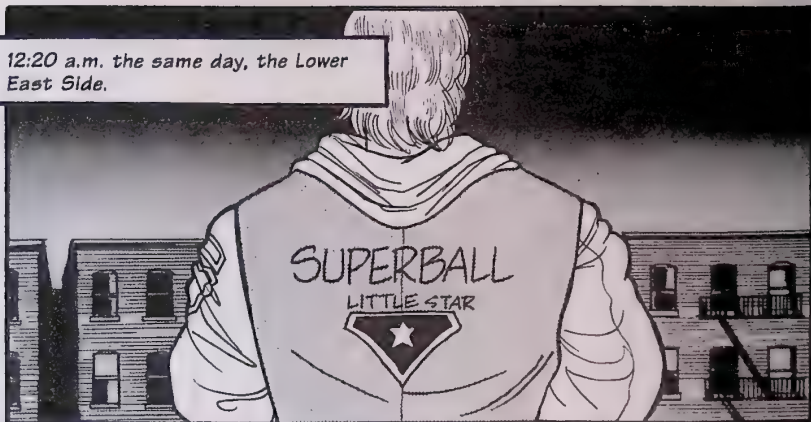


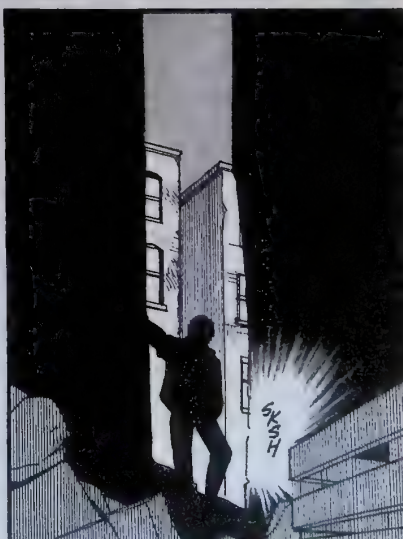
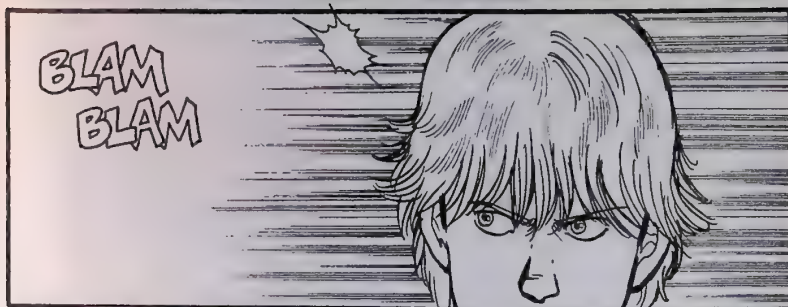
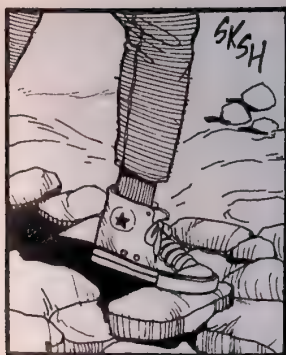


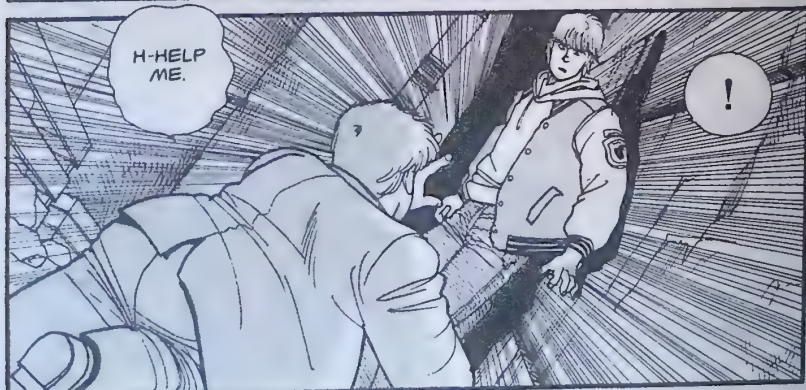




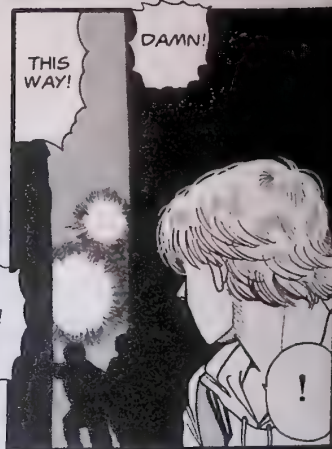
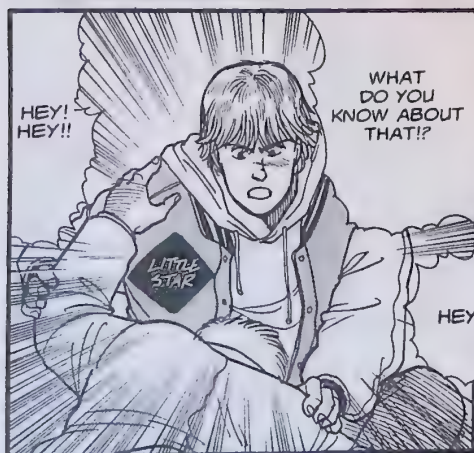
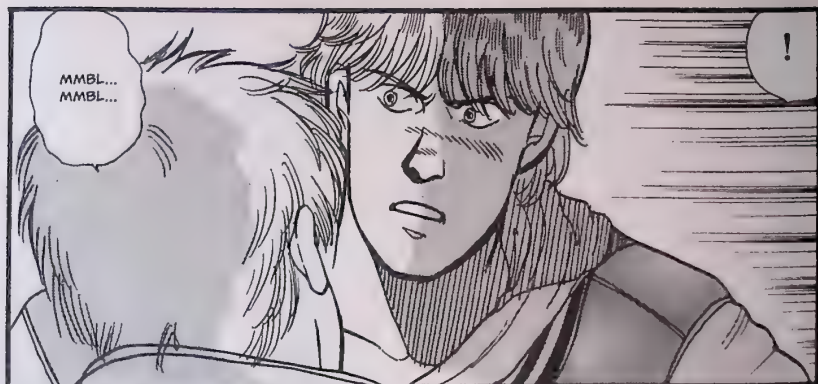
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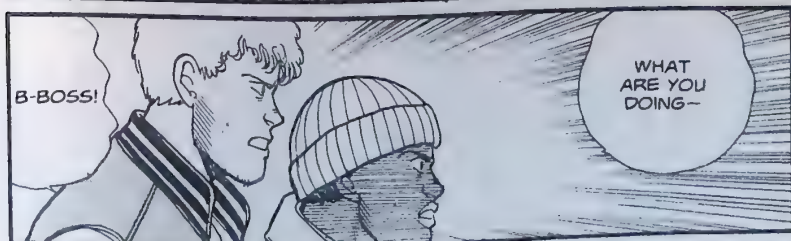
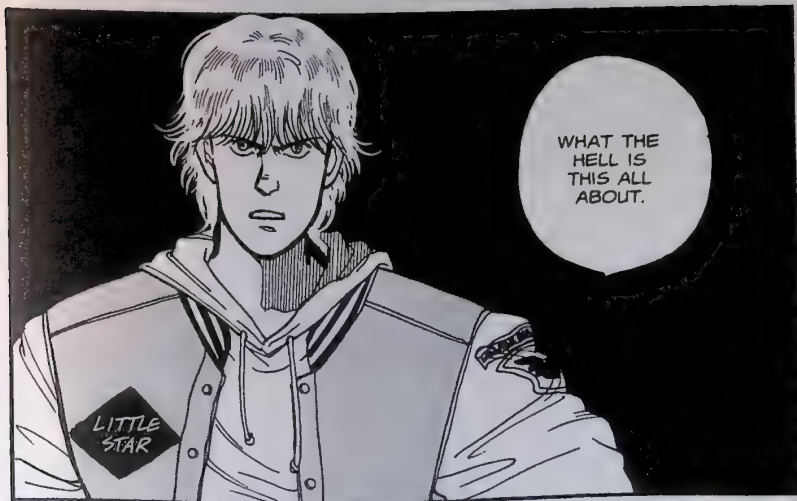


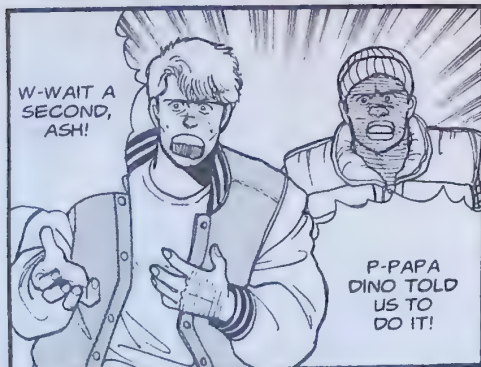
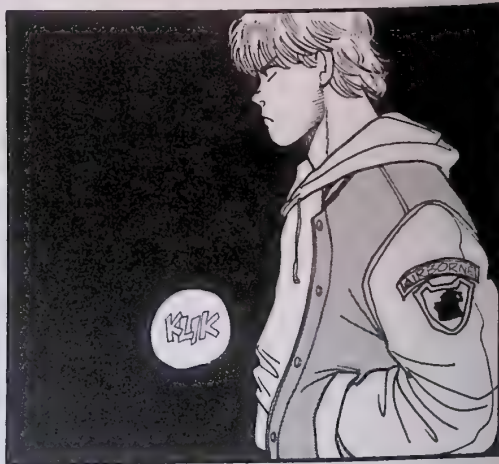


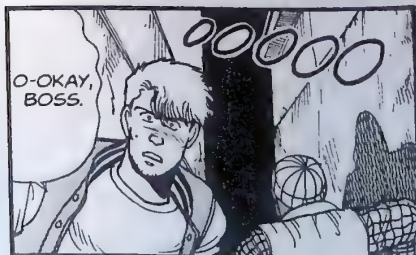
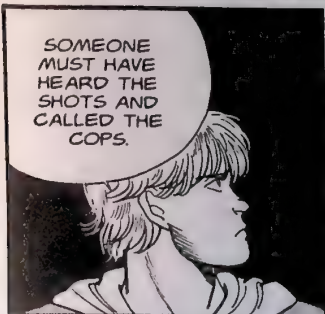


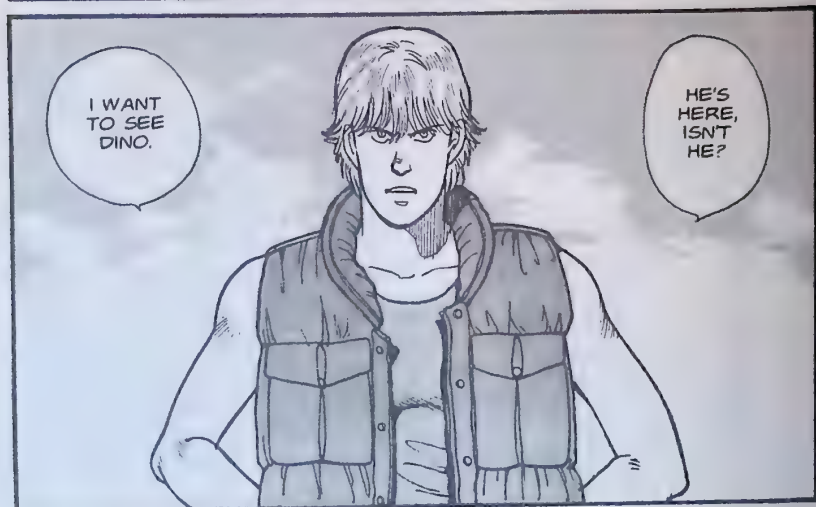
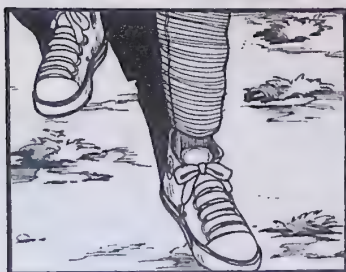
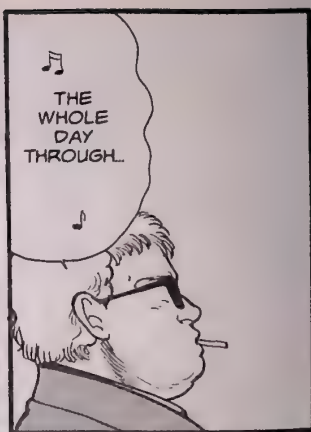
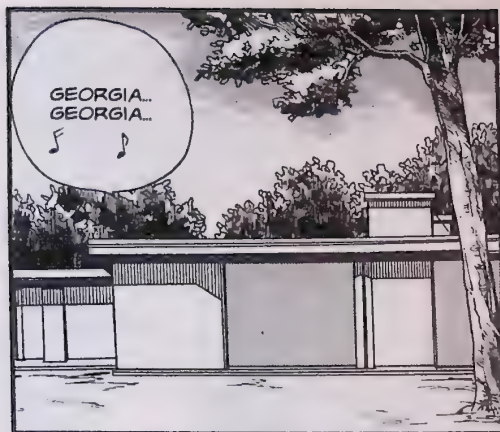








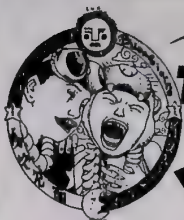




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If more than one of you sends in the winning title, the prize goes to the entry with the earliest postmark. If the entries are postmarked on the same day, we'll have a random drawing. You get the idea.

If you don't win the contest, don't despair! Just send us a letter on any PULP-related topic. You know, those things you write on a sheet of heated, cooled, dried, pressed wood *pulp* which you put in an envelope and drop in the snail mail? Oh, okay, you can send e-mail too (pulp@j-pop.com)!

The first four letter writers (sorry, e-mail doesn't count for this contest) will be the lucky recipients of a free *Strain* phone card. Now this is a *serious* collector's item, imported straight from Japan. You will be the only person on your block, nay state, nay region, to have one of these slipped into your wallet! (And body heat won't damage it, either!)



As if that isn't enough opportunity for you to win prizes, fill out the reader's poll tipped into the front of this magazine to enter our monthly drawing for a free graphic novel, video, CD, etc., selected from our upcoming merchandise!

So tell us, how did you enjoy this historic, premiere issue? Is this the hottest, steamiest, most breathtaking, not to mention BIGGEST, manga magazine in English you've ever seen or read, or what? PULP...it's sooooo big!

Write and tell us what you think. Or if you're more the artistic than the verbal type, send us your fan manga art, starring the characters you've just met, or other faves from the wonderful world of manga for grownups. Please send black & white artwork (the format all true manga artists work in) on 8 1/2" x 10" unlined white paper for the best reproduction in future PULP letters column pages.

Till next month. Get PULPed!

Annette Roman

Annette Roman
PULP editor

c/o
PULP Letters Column
Viz Comics
P.O. Box 77010
San Francisco, CA 94107

pulp@j-pop.com



COMIN' UP

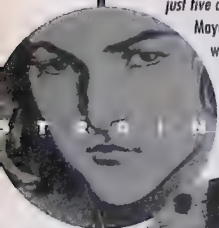
NEXT MONTH, GET PULPED WITH...

STRAIN

story by BURONSON,
art by RYOICHI IKEGAMI

By the team that brought you *Sanctuary!* Life in the back streets of Kuala Lumpur, Malaysia, is cheap. And it's about to get cheaper... A human life is worth so little to professional assassin Mayo that he will kill you for just five dollars. Next month,

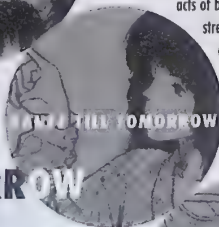
Mayo shows his softer side when he comes to the aid of a young rascal. Plus, learn some clues to his mysterious and terrible past!



DANCE TILL TOMORROW

story & art by
NAOKI YAMAMOTO

College student Suekichi will inherit five million dollars if he graduates, but sexy young Aya would rather give him an advanced education in the arts of love! Now Suekichi's lawyer warns him



that Aya is just after his money, but her charms are oh-so-hard to resist!

HEART- BROKEN ANGELS

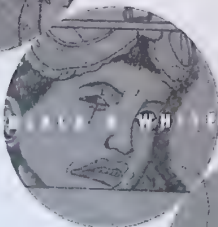
story & art by
MASAHIKO KIKUNI

Isn't the sickest, blackest, and most perverse humor the most universal? Read more of Kikuni's four-panel funnies and decide for yourself!

BLACK & WHITE

story & art by
TAIYO MATSUMOTO

Mean kids Black and White commit random violence and practice senseless acts of beauty on the mean streets. Next month, in defense of his dazed and confused buddy, Black refuses to pick on anyone his own size...



BANANA FISH

story & art by
AKIMI YOSHIDA

One of Japan's most popular shōjo manga finally comes to America! As Ash learns more about the mysterious drug known as Banana Fish, he gets into deeper and deeper trouble with the mob...

NEXT MONTH'S COLUMNS & DEPARTMENTS

PULPman Profile

Spotlight on Masahiko Kikuni. How did the creator of *Heartbroken Angels* get so sick and twisted?

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Akira Toriyama's *DRAGON BALL*—The inside scoop on the upcoming, long-awaited English debut of the manga that has captivated readers worldwide for ten years.

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